Vol. X. (WHOLE No. 37.) No. 1.

The Architectural Record

July, 1900.

25¢ 25¢

CONTENTS

ARCHITECTURAL SCHOOLS IN THE UNITED STATES—COLUMBIA UNIVERSITY, No. I, . . . 1
Percy C. Stuart.

HOW THE RICH ARE BURIED, . . . 23

THE NATURAL HISTORY MUSEUM AT PARIS, . . . 55
Jean Schopfer

WHERE OUR ARCHITECTS WORK No. I —GEO. B. POST'S WORKSHOP, . 75

AN OLD ENGLISH MANOR—CLEVE PRIOR, ... 85

THE ART GALLERY OF THE NEW YORK STREETS, ... 93
Russell Sturgis.

ILLUSTRATIONS.

ARCHITECTURE AND THE ALLIED ARTS.

Copyright, 1900, by THE ARCHITECTURAL RECORD CO., 14-16 Vesey St., N. Y. City.
NEW YORK AND BOSTON.

ADVERTISERS' DIRECTORY.

Business.	Name.	Page.
Artists' Materials,	Joseph Dixon Crucible Co.,	23
	Chas. M. Higgins & Co.,	38
Boilers,	Westinghouse Machine Co.,	20
Brass and Bronze Workers,	Jno. Williams,	21
	Yale & Towne Mfg. Co.,	12
	Russell & Erwin Mfg. Co.,	14
	P. & F. Corbin,	13
	Reading Hardware Co.,	16
Brick,	Sayre & Fisher Co.,	27
Builders,	D. C. Weeks & Son,	1
	Richard L. Walsh	3
Builders' Hardware	Yale & Towne Mfg. Co.,	12
	Russell & Erwin Mfg. Co.,	26
	P. & F. Corbin,	13
	Reading Hardware Co.,	16
Butts,	The Stanley Works,	38
Cement,	Atlas Portland Cement Co.,	18
	Lawrence Cement Co.,	40
	New York and Rosendale Cement Co.,	28
	Sears, Humbert & Co.,	29
Coverings for Pipes and Boilers,	Robert A. Keasbey,	39
Cut Stone Contractors	B. A. & G. N. Williams,	15
	George Brown & Co.,	17
Decorations,	Tiffany Glass and Decorating Co.,	31
	W. & J. Sloane,	26
	Chas. R. Yandell & Co.,	38
Drawing Inks,	Chas. M. Higgins & Co.,	38
Electric and Gas Fixtures	The Mitchell Vance Co.,	39
Electrical Equipment,	Harry Alexander,	22
Elevators,	Otis Elevator Co.,	4
Engineers and Contractors,	Westinghouse, Church, Kerr & Co.,	20
	New Jersey Steel and Iron Co.,	Second Cover
	Cooper & Wigand	Back Cover
Engines,	Westinghouse Machine Co.,	20
	Westinghouse Electric & Mfg. Co.,	20
Fireplaces,	Bradley & Currier Co.,	36
Fireproofing,	The Roebling Construction Co.,	8
Furnaces and Ranges,	Richardson & Boynton Co.,	2
	The Thatcher Furnace Co.,	39
General Contractor,	Richard L. Walsh,	3
Granite and Stone,	George Brown & Co.,	17
	B. A. & G. N. Williams,	15
	Geo. W. White & Co.,	19
Horticultural Builders,	Hitchings & Co.,	34
	Lord & Burnham Co.,	35

ADVERTISERS' DIRECTORY.—*Continued.*

BUSINESS.	NAME.	PAGE.
IRON AND METAL WORKERS,	The American Bridge Company,	Third Cover
	Jno. Williams,	21
	New Jersey Steel and Iron Co.,	Second Cover
	Cooper & Wigand	Back Cover
	Yale & Towne Mfg. Co.,	12
	Russell & Erwin Mfg. Co.,	14
	P. & F. Corbin,	13
	Reading Hardware Co.,	16
LAUNDRY MACHINERY,	Troy Laundry Machinery Co., Ltd.,	35
LEAD PENCILS,	Joseph Dixon Crucible Co.,	23
LOCKS,	Yale & Towne Mfg. Co.,	12
	Russell & Erwin Mfg. Co.,	14
	Reading Hardware Co.,	16
MAHOGANY AND CEDAR,	Wm. E. Uptegrove & Bro.,	33
MANTELS,	Bradley & Currier Co.,	36
MARBLE WORKERS,	Batterson & Eisele,	7
	Rob't C. Fisher & Co.,	5
	John H. Shipway & Bro.,	24
MOSAIC WORKERS,	Batterson & Eisele,	7
	Rob't C. Fisher & Co.,	5
PARQUET FLOORS,	G. W. Koch & Son,	25
PROTECTIVE PAINTS,	Joseph Dixon Crucible Co.,	23
PLUMBING,	Thomas J. Byrne,	37
PUBLICATIONS,	Principles of Architectural Composition,	6
SANITARY SPECIALTIES,	J. L. Mott Iron Works,	30
SHINGLE STAINS,	Dexter Bros.,	36
	Samuel Cabot	37
SPRING HINGES,	Bommer Brothers,	38
STAINED GLASS AND MOSAICS,	Tiffany Glass and Decorating Co.,	31
STEAM AND HOT WATER HEATERS,	Westinghouse, Church, Kerr & Co.,	20
	Richardson & Boynton Co.,	2
	Hitchings & Co.,	34
	Thatcher Furnace Co.,	39
STONE,	Geo. W. White & Co.,	19
	George Brown & Co.,	17
	B. A. & G. N. Williams,	15
TILING,	Bradley & Currier Co.,	39

153987

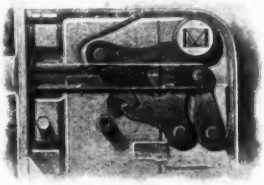
THE

Yale Vulcan Locks

of all Wrought Metal.

These locks have been most favorably received by all Architects who have examined them, and are extensively specified.

The Construction and points of superiority of these Wrought locks over the Cast product are fully described in an artistic brochure which will be sent on request.

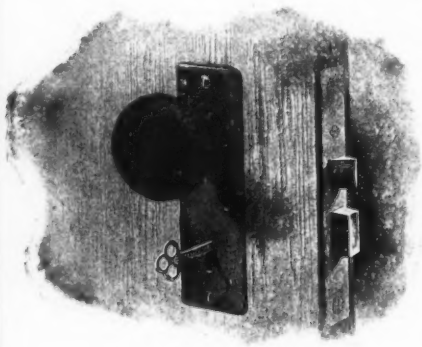


The Cycloid Knob Action Bolt Extended.

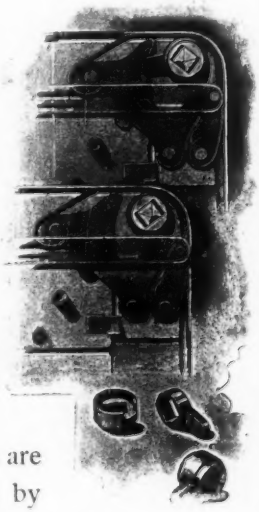
The Solid Steel Keys.

The Key (see illustration) is of solid steel, machine finished, nickel plated, and finely polished.

The Cycloid Knob Action embodies a new principle and a great advance in lock mechanism, discarding as it does the sliding action heretofore used for pivotal motion and intergeared levers; as will be seen in illustrations.



The No. P2330 Lock and Trim.



Bolt Retracted by turning Knob to right or left.

These locks are fully protected by patents and are made only by

The Yale and Towne Mfg. Company.

GENERAL OFFICES:

9-11-13 Murray St., New York City.

LOCAL OFFICES: Boston, Philadelphia, Chicago and San Francisco.

9375-19—150-75

The
Architectural Record.

VOL. X. JULY, 1900. NO. 1.

ARCHITECTURAL SCHOOLS IN THE UNITED STATES. —COLUMBIA UNIVERSITY. NO. 1.

MORNINGSIDE HEIGHTS forms an ideal site for a great university. It is at the same time within and without a metropolis. Although readily accessible to such resources as are important to professional schools of learning, Columbia University from her independent vantage ground, effectively turns her back upon the whirl of the busy town below, and within her spacious boundaries creates an atmosphere of her own. To better understand this dual quality let us consider for a moment the views from the windows of the Architectural School, which occupies the top floor of Havemeyer Hall. To the south and east the city throbs and smokes for countless miles and is lost in the horizon mist. To the north and west, over the roofs of Barnard College, across the vacant lots and straggling shanties that still punctuate the city's growth, beyond the great white tomb that marks the end of the world's finest driveway, lies the Hudson River. In winter its ice-bound fields stretch away to the north as far as eye can see, and its precipitous western sides are slashed with streaks of snow that soften the ragged faces and show delicate tints of pink and purple in the sun's low rays.

The best place from which to appreciate this view is the northwest corner of the architectural department. This room is devoted principally to the study of freehand drawing, and it is the most delightfully situated of any on the grounds. This is a happy coincidence, and it will serve to exemplify a characteristic of the school. Many a student of architecture is wont to consider freehand drawing as his *bête noir*. Unless naturally talented his work at first consists of blotches of but remote resemblance to anything, and repeated failures tend to discouragement. When this state of mind is reached, in place of feminine tears, the college boy will likely anathematize freehand generally and vigorously and assign it to remote regions. Yet this subject is usually considered as a fundamental element in the making of an architect. How is it made attractive and interesting to the student at Columbia? In the first place the most delightful room in the building is dedicated

Copyrighted, 1900, by The Architectural Record Company. All rights reserved.

to it; then the student is not allowed the opportunity to become discouraged by attempting more than he can successfully accomplish. In his first year he is handled with gloves, so to speak, and gently led across pleasant fields of learning in a way that scarcely tells him how far he has traveled or what harvests he has garnered. But when the first year's fence, otherwise known as the annual examinations, is safely climbed, he gains a fair view of the lay of the land wherein the seeds of architectural knowledge are sown. In the second year the way becomes a bit rougher; numerous impediments arise that have a tendency to interfere with the even tenor of the student's way; he finds that his own resources are called upon to overcome the difficulties; for although his field is definitely prescribed, and every foot of it must be traversed, the harvesting is left largely to him. And here we have come upon another important characteristic of the Columbia School of Architecture: the principle of encouraging, nay, requiring the student to rely upon his own judgment, his own taste, his own individuality in the performance of every task that is presented. The results of this principle as shown in the work of freehand drawing are particularly interesting. After the tracing stage is over and a good quality of line acquired, what originality there is in the student immediately begins to assert itself, usually with advantage to his own work and to that of the school as well.

Such, in brief, are the main principles that govern the course in freehand drawing in this school. To describe the work in detail would require many pages. The methods used are most comprehensive. Freehand is made an auxiliary, so to speak, of every subject taught in the school that involves the use of the pencil, pen or brush. The pen and pencil exercises in the first year relating to the subjects of perspective, projections, shades and shadows, and the orders, discipline the hand and eye and familiarize the student with those subjects before they are scientifically taken up. The first year brush work paves the way for the rendering of the second year studies in composition and the third and fourth year designs; and all of this work in turn paves the way for fourth year water color proper, and the rendering of ornament and perspectives. Drawing from the cast is a necessary preliminary to the special life classes held by the upper classmen. Sketching is an important feature. The student is considerately relieved from the necessity of spending much thought on the question of how to occupy his spare time by being provided with a pad of paper on which he is required to exercise his artistic ability to the extent of one sketch daily during the first two years. From time to time measured drawings are made from buildings in the city.

This work is most enlightening and diverting. Among the prominent buildings measured in recent years was our fine

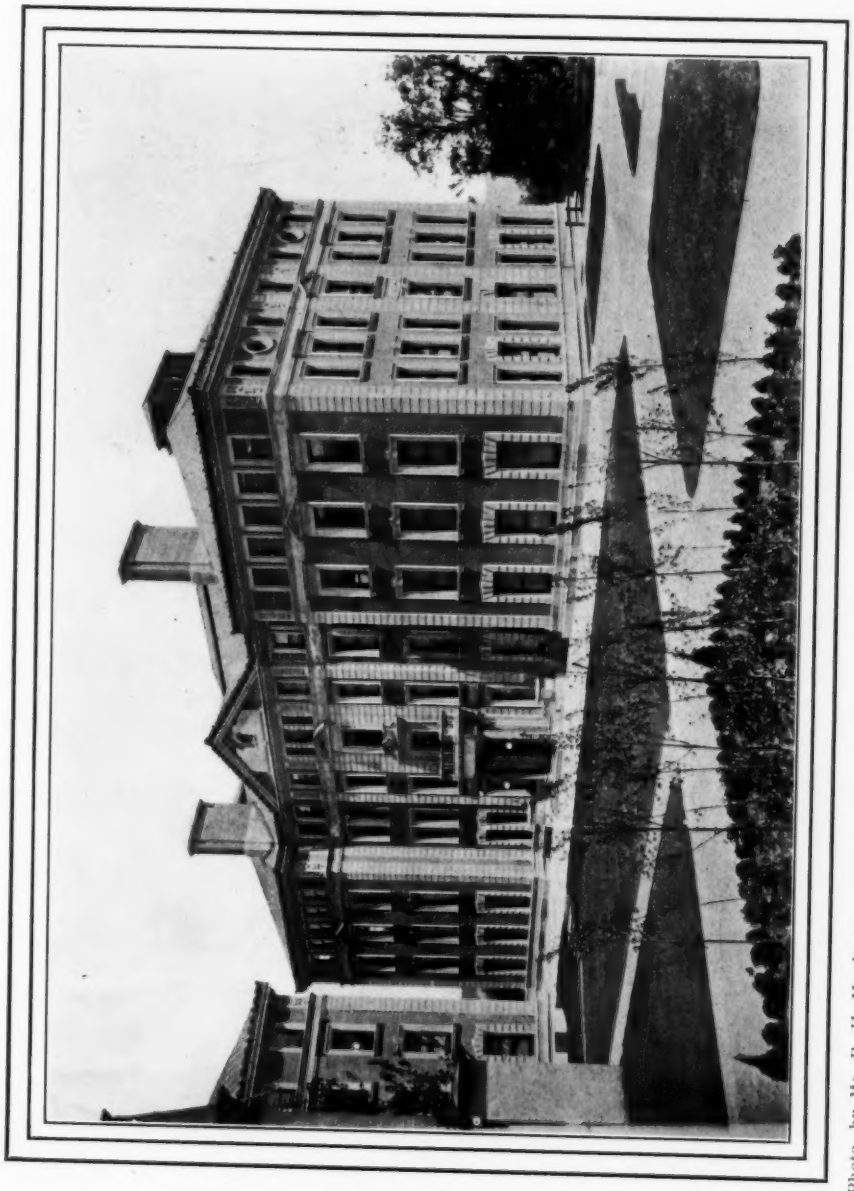


Photo. by Mr R. H. Moulton. HAVEMEYER HALL, COLUMBIA UNIVERSITY.

Photo. by P. C. S.

VIEW LOOKING NORTHWEST FROM HAVEMEYER HALL.

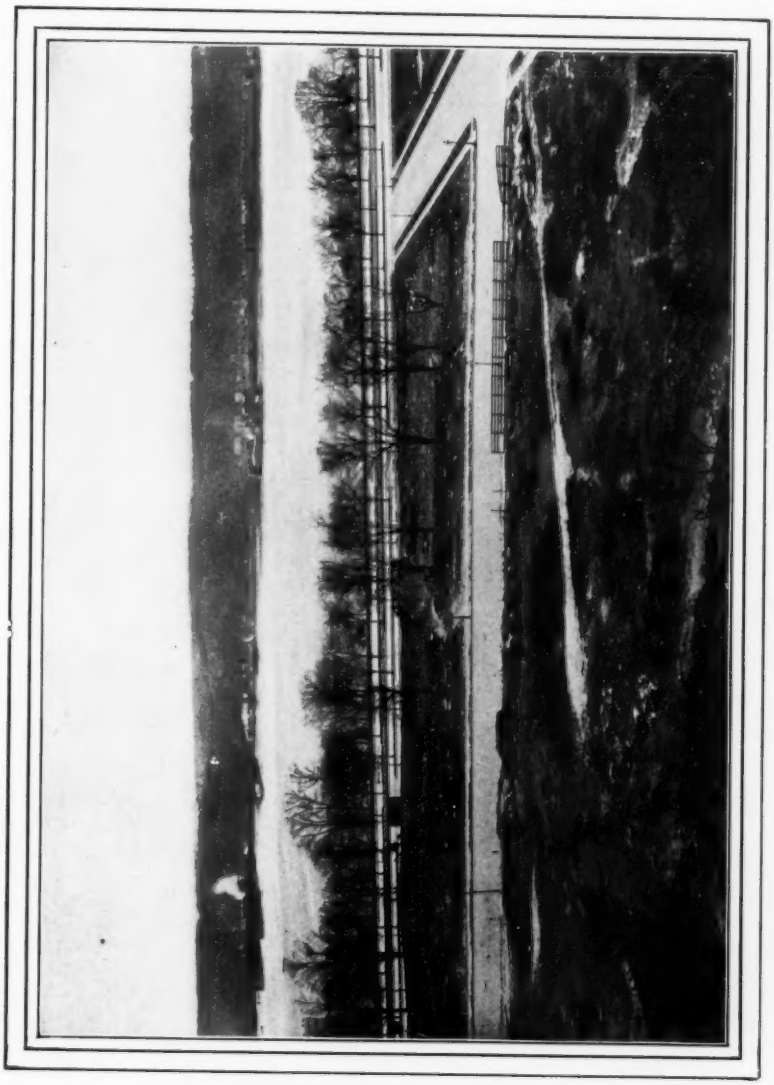


Photo. by P. C. S.

HUDSON RIVER AND RIVERSIDE DRIVE FROM HAVEMEYER HALL.

old City Hall, the proposed demolition of which raised such a wail of protest. Incidentally it might be interesting to know the true and unabridged history of a certain architectural competition held at that time for a visionary City Hall, and which was noteworthy from the state of bewilderment in which it left the competitors. But that, as our admired English friend would say, is another story. The squad of Columbia men who attacked the City Hall with scaffold and measuring tape had a fine time. Ingenuity was displayed in reaching the more inaccessible parts and also athletic ability of a high order. Roof dangling and wall scaling feats were performed with agility and nonchalance to the joy of the newsboys in the square below and to the consternation of the "Weary Willies" who inhabit the park benches. The work in the open air was invigorating after the confinement of the draughting room, and the City Hall roof made a good place for a quiet smoke during intermissions.

But the most engrossing part of the freehand course consists in the tracing, copying, analyzing and designing incidental to the study of architectural history. This work continues throughout the four years, with a parallel course in ornament under Professor Hamlin. The thoroughness of the attention given to it and the magnificent library equipment that makes this thoroughness possible, may, we think, be designated as the chief characteristic of the school. If draughtsmanship be the portal, so to speak, to the Temple of Architecture, then the library for historical research may be considered as the inner cella or holy of holies. For what is more precious to the artist than good taste? What is more essential to anyone who professes to a finer kind of living than good taste? And how may this *desideratum* in architecture be acquired save by intimacy with all that is best in her history?

Some twenty years ago, when Mr. F. A. Schermerhorn, to whom the founding and much of the subsequent success of the school are due, broached the subject of adding an architectural department to the School of Mines, the trustees replied that the scheme met with their hearty approval, but that the college could not then incur the necessary expense for equipment. This apparently was all the encouragement that Mr. Schermerhorn needed. At that time the Architectural School of the Massachusetts Institute of Technology was in charge of Professor Ware. His success in the field, which was then a comparatively new one in this country, marked him as the man that Mr. Schermerhorn naturally turned to for guidance and advice. A correspondence between them ultimately resulted in Professor Ware coming to New York and undertaking the work of gathering a suitable equipment for an architectural school with the means that Mr. Schermerhorn generously provided. This was in February, '81. When the school was formally opened the following October the nucleus of an

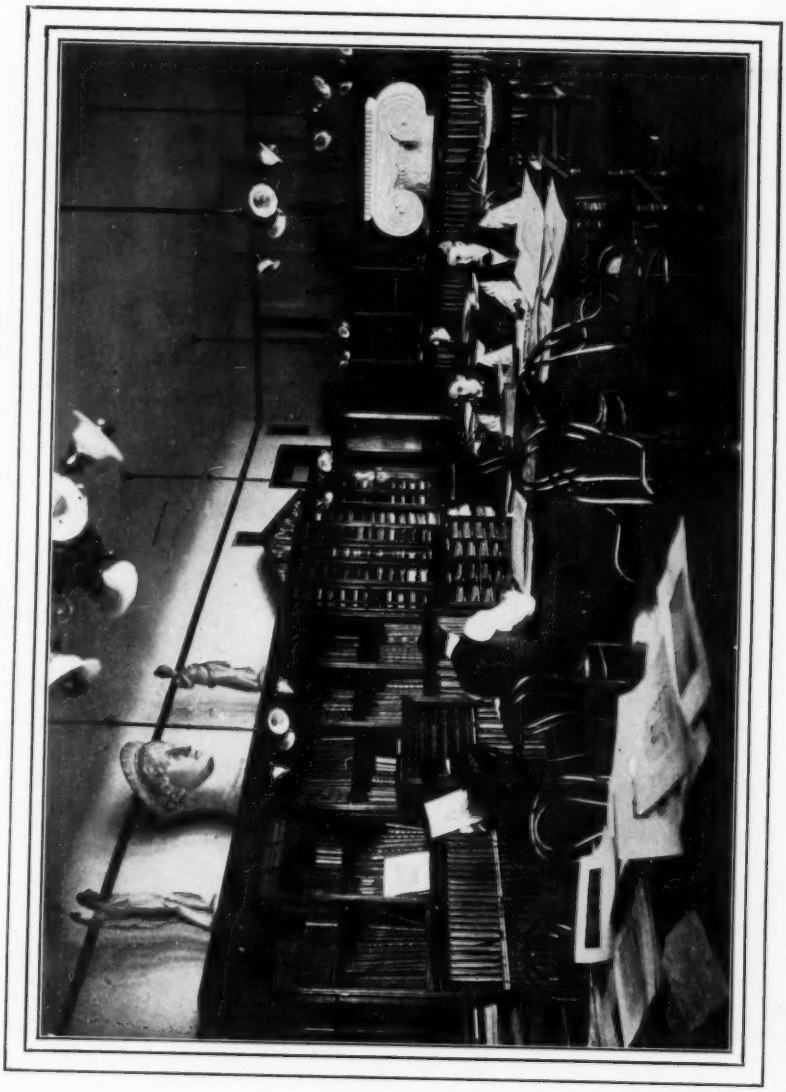


Photo. by P. C. S. THE DEPARTMENT LIBRARY.

architectural library was formed of no mean description. This has been steadily added to from year to year until now the department shelves contain from 15,000 to 20,000 photographs and from 600 to 800 books. This valuable matter is supplemented by a host of engravings taken from magazines, etc., and classified under many different heads. To obviate the difficulties sometimes caused by half a hundred students clamoring for a popular volume at the same time many of the valuable books of plates have been taken to pieces and the pages mounted separately. This reform has done much to preserve peace in the department. There was a time in the old quarters on Forty-ninth street when this congestion of students about a particular work served as a frequent and an adequate *casus belli*. The engagements usually occurred soon after a new design had been posted, when the ordinary procedure was to repair to the library for ideas. Of course the volume most in demand was that relating most closely to the problem to be designed, and the student who found it first was obliged to use either great diplomacy or muscular force to retain it. In the old days the Seniors were privileged to form trusts. These syndicates, or skindicates as those outside the breastworks derisively termed them, occupied the three alcoves in the draughting room and were formed of six men each. Once having obtained possession of a coveted book the trusts were practically invincible. To show that this is not an idle statement a single incident will suffice: One of the alcoves during a certain year was appropriately designated as the Croquis Alcove and the men who occupied it were known as partners in the Croquis Trust. This was brought about by the extreme partiality which some if not all of these members evinced for the celebrated work of that name. This partiality, as time went on, grew more intense, until finally the volume disappeared entirely from the public view. What became of it the school never learned, and the lips of the trust were dumb. It was a significant fact, however, as shown by the character of the work that these men continued to turn out till they graduated, that their enthusiasm for Croquis never weakened. All this, however, has now been changed; the trusts have been abolished, and the curator of the library, Mr. Kress, sees to it that everyone has an equal chance.

But the department library is by no means the only resource that is open to the student of historical research. Close at hand in the Low Memorial Library is a special room containing the magnificent Avery collection. A true lover of art cannot enter this *sanctum sanctorum* without enthusiasm. One experiences a feeling of elation similar to that which Bryant records in his lines from a mountain top: "Around the mountain summits thy expanding heart shall feel a sympathy with that loftier world to which thou art translated, and partake the enlargement of thy vision." The student of architecture upon en-

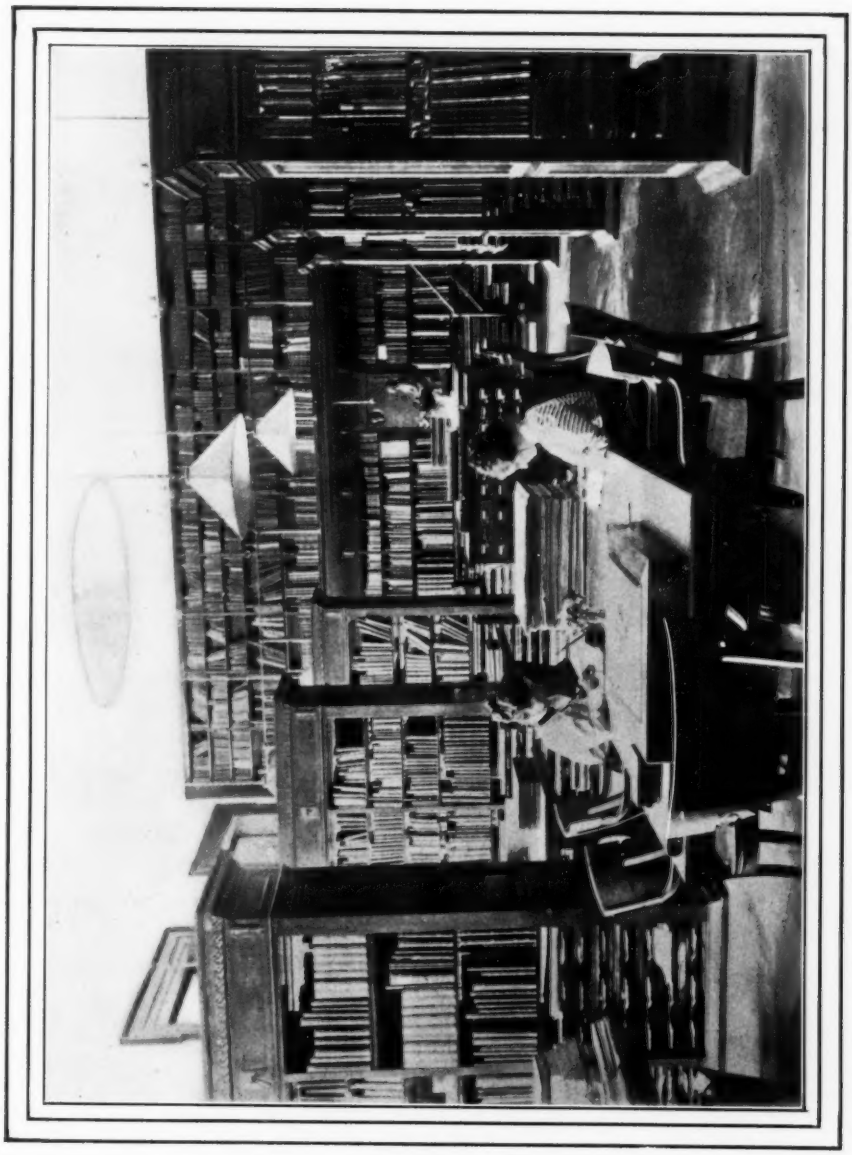


Photo. by Mr. R. H. Moulton. THE AVERY LIBRARY.

tering this library may well realize that at his hand lies the wealth of centuries, and it will indeed go hard with him if he does not feel richer upon leaving it.

The methods of teaching Architectural History at Columbia are clearly and eloquently set forth in a paper written by Professor Ware in answer to an inquiry by the American Institute of Architects. We should like to reprint the paper here *verbatim*, but our allotted space permits but a brief *resumé*. The work is pursued through four principal channels—lectures and text-books, research, drawing and designing. The first year men begin at the beginning with Reber's "Ancient Art," the second and third year men take up Mediaeval and Modern History, French and German text-books being used. The first year men illustrate their knowledge from week to week with tracings and drawings, while the second and third year classes devote the entire afternoons during a good part of the second term to historical research. Written reports on some special subject such as tracery, domes, etc., are prepared by groups of half a dozen men each and illustrated by drawings. These papers, having been criticised and corrected, are read to the class by their authors and the drawings shown. The groups of men and subjects are arranged in a cycle so that every man not only goes over the whole ground himself but learns his classmate's way of going over it as well. This work is elaborated in the fourth year under the name of Advanced Architectural History. Each fourth year man once a month prepares an original paper which he illustrates by drawings and photographs and reads to the class. As the whole time by day during the fourth year is taken up by the problems in design, these essays must be prepared in the evenings. For this every facility is provided, the libraries being open until 11 P. M. and the Metropolitan Museum (which contains the Willard selection of casts) until 10 P. M. twice a week.

It is a regrettable fact that the conditions of architectural practice in this country are such that our students are denied to a great extent the incomparable advantages of intimate association with our ablest architects. The ateliers of Paris that cluster around the Ecole des Beaux Arts and so enhance its brilliancy are too rare by far among us. Our architects take too little interest or have too little time to manifest their interest in our students in this way. This seeming digression from our main subject will serve to signalize the importance of our schools making the most of the means at hand—a principle which the Columbia School of Architecture fairly demonstrates in her course of Architectural History. It is obvious that the student cannot derive the same inspiration from the monuments of history that he can from the work of the living architect who stands at his elbow, rich in influence, wise in counsel. But if the student be made to stand in the shoes, so to speak, of the architect of the past, to

confront the same problems that confronted the masters of old, he will at least gain an understanding of the principles that underlay the architecture he is taught to admire. It is an old aphorism that the surest means of comprehending some one's else work is to do that work one's self. From this point of view, the study of architecture at Columbia is extended from a mere archæological plane to one of the most practical character. By a system of "design by dictation," as Professor Ware terms it, the students are first given the conditions which govern the construction or treatment of a certain piece of historical work, and then required to work the problem out in their own way. It is needless to say that the comparison of the different solutions with the original make a most interesting and instructive proceeding. The subjects considered under this system include planning, vaulting, treatment of wall surfaces, openings, pilaster capitals and other details.

The study of Historical Design at Columbia is so closely allied to the work of Architectural Design, that the students feel that the large amount of time spent upon the former is leading them directly to their goal. To attain proficiency in architectural design is the student's main idea, first, last and all the time. Other subjects may be interesting and valuable to him, but his success in Design is the student's chief desire. Under the direction of Mr. Partridge, Architectural Composition is taken up in the second year, the drawings made on this subject being preparatory and closely analogous to the more important work later. In the third year, with Mr. Partridge still at the helm, the student is fairly launched on the main channel that leads to his diploma. His craft is not entirely fitted out yet, however, and frequent stoppages are made in order to add to his stores. But in the fourth year the anchor is weighed for good, Mr. Hornbostel becomes the pilot, and a clear course is sailed to the end. The large cheerful draughting room at the east end of Havemeyer Hall, with its windows on three sides admitting the sunshine all day, virtually becomes an atelier for the Senior class and the scene of post-graduate work. It was not ever thus. The old graduates of the school along in the 80's would hardly recognize the course as it is to-day. The concentration of most of the work in the first three years, leaving the fourth free for Design, is one, perhaps the chief of the changes, which the wisdom of Professor Ware has effected during the nineteen odd years of the schools history. As a department of the School of Mines, the Architect's course was obliged to conform largely with the studies of that school. This necessitated such a vast amount of scurrying around to the different departments of the Mines for lectures and recitations that the first and second year men in the old days were sometimes in danger of forgetting where they belonged, or what

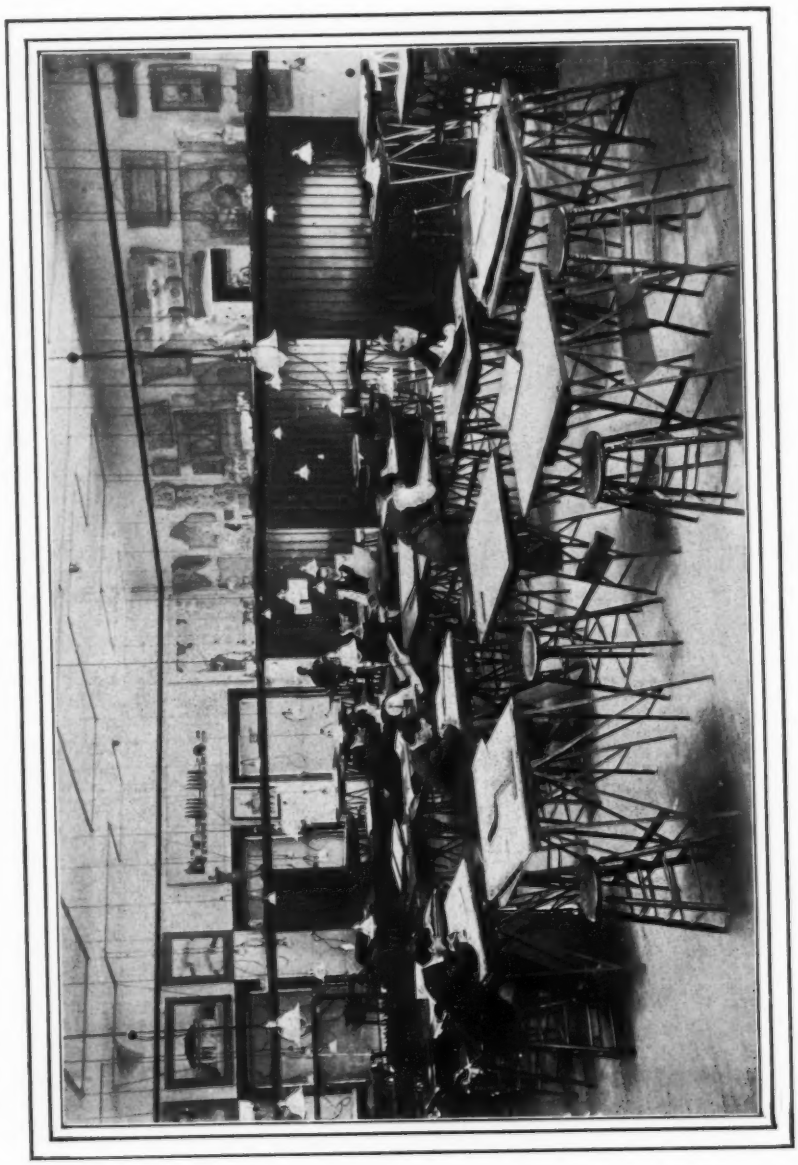


Photo. by Mr. R. H. Moulton. THE FOURTH YEAR DRAUGHTING ROOM.

course they were taking. This may account for the vagaries of a certain organization known as the A. B. C., otherwise Architects Bowling Club, which flourished in a more or less surreptitious way during one of the years when Columbia College was at Forty-ninth street. It has been gravely asserted that the object of the A. B. C. was to provide a haven of refuge, as it were, for the perplexed and disconsolate architects who, dazed by the vastness of mathematics and buffeted about amongst alien and diverse influences, sometimes questioned whether their identity were not a delusion. The A. B. C. proved a veritable Gordian Knot in a social way. When a man became lost, he could readily find himself at the nearby bowling alleys, which served as the club house. He could also find the other architect members of his class, for unanimity of action was the chief characteristic of the club. There were no officers, no dues, no stated meetings, and no rules other than strict obedience to the will of the majority. If, as has been whispered, the rulings of the majority seemed occasionally to be at variance with the serious purpose to which the men were avowedly dedicated, this must be ascribed to the phenomenon of a group of men drawn together by chance and all actuated by a strong propensity for bowling. With them, bowling was a means for restoring normal mental condition. Dr. John Fiske has averred that a half hour at the piano in the midst of a serious work induces great recuperative effects upon the mind, and doubtless the members of the A. B. C. discovered a similarity in this respect between the bowling alley and the piano. An interesting sequel to this bit of undergraduate history at Columbia, and a pleasing exemplification of the ties that bind college classmates together in permanent bonds of friendship, is the fact that the A. B. C. continued to flourish, and with added brightness, long after college days were over and the battles of life begun.

It became apparent that this commingling of the courses in the School of Mines militated against the good of the architectural student by reason of the time he was forced to spend upon extraneous subjects. Chemistry, Physics, Geology and Botany were good things to know about, but were by no means essential to the making of the architect. It also became apparent that the rigid courses in Mathematics, Engineering and Mechanics were less suitable to the architect than to the engineer. Gradually Professor Ware succeeded in shaking off the shackles that encumbered his school. By casting out the unnecessary subjects entirely and substituting for them courses on Building Materials; by breaking away from the regular Mines courses in Mathematics, Mechanics and Engineering and substituting new courses (under Messrs. Sherman and Snelling of the Department), specially adapted to meet the requirements of the architectural student; by concentrating the work in

history and ornament and pushing it back, so to speak, in the first three years, the desired end of leaving the fourth year free for the study of Design was at length attained.

This was a long step toward the establishment of the University idea. The cause of higher education thrives best in an atmosphere of latitude and freedom. Particularly is this so of the fine arts, in the practice of which the growth of individuality is the all important thing, once the right kind of soil has been prepared. Of course, it would be useless to expect boys fresh from school to profit by the absence of all restrictions upon their time and methods of work. "Freshmen" and "Sophomores" will continue to be "Freshmen" and "Sophomores" the world over, and we are by no means sure that this is to be regretted. But when a man has studied architecture for three years he should be sufficiently matured to realize his responsibilities, and sufficiently earnest to shoulder them.

It has been the aim of Mr. Hornbostel to inculcate this University idea as far as possible in his field at Columbia. His four years at the Ecole des Beaux Arts, after his graduation from Columbia College in '91, well fitted him to do this. During the year about ten problems—beside the theses—are given, varying in duration from a few days to a few weeks. These are largely of a practical character, introducing every day questions of planning rather than niceties of elevation. In the long time problems preliminary sketches are required on the same day on which the prospectus is posted. These sketches are made in the draughting room without references of any sort, and indicate roughly the final disposition of the main features of the Design. The completed drawings include plans, elevations, sections and perspectives. Mr. Hornbostel, who is a practicing architect, visits his class two or three times a week, and occasionally brings fellow architects from the city to criticise a set of completed designs. No mentions are awarded, the students being judged by their standards of work. To quote Professor Ware on this subject of mentions: "These discriminations have very little effect either to whip up the men at one end of the class, or to spur on those at the other. What we rely upon to make the men work is the interest of the subject, and its importance to men who have made it the main purpose of their lives. The trouble with mentions is that unless they are distributed pretty freely, so that they lose their meaning, they help only the men whose training or special facility give them the best start, and demoralize and discourage less fortunate but equally deserving and sometimes equally capable men. It is our main object to promote and foster a spirit of professional study as distinguished from school-boy task work, and it is certainly better for men to do their best under the influence of the permanent motives of conduct, than to get into the way of relying upon a temporary and artificial stimulus." Four traveling fellowships are

open to all graduates of the school under thirty years of age: two of these, each of the value of $1,000, were founded by Mr. McKim; a third, of a value of $1,300, is given by the trustees in recognition of Mr. Schermerhorn's gifts to the school, and a fourth, of the value of $1,000, is a bequest of the late W. B. Perkins of Colorado Springs.

A further and still more significant move toward the University idea is the freer system of study offered to students for "reasons of weight." Professional draughtsmen of three or four years office experience are admitted to the school for minimum periods of two months at a time, and allowed to study whatever they may elect and in whatever order they may choose, the only requirements being that they shall prove themselves qualified by character and ability to pursue their studies advantageously, and that they shall take the regular examinations at their conclusion. These are exceptional opportunities for draughtsmen, particularly for those temporarily out of work, and the tuition fee of $30 for eight weeks is very small, considering the benefits that may be gained in that time. This departure from the well-known principle of Columbia concerning special students was made in '91, and it has, on the whole, resulted in raising the character of the work at the school. A large number of able men, including several college graduates, have been drawn principally from the west and south and enrolled for periods varying from two months to three years. The presence of these experienced men by the side of the more liberally educated, but less practiced, regular students offers an interesting opportunity for comparison between two dissimilar systems working toward the same end.

Mention has been made of the fact that the mathematical and scientific subjects of the School of Architecture have been brought entirely under its control. An hour each week during the first three years is devoted to Specifications under Mr. Warren. This subject includes masonry, wood-work, iron-work, drainage and plumbing, heating and ventilation, besides the preparation of working drawings and consideration of architectural practice in detail. He gives also a parallel course of lectures on the nature, manufacture and use of every material used in building with the occasional assistance of professors in the various departments under the Faculty of Applied Science. By the end of the third year this instruction with that in Mathematics, Statics and Mechanics, under Prof. Sherman and Mr. Snelling, is considered sufficient for the architect who does not intend to do his own engineering. For those that do, an advanced course in Architectural Engineering has recently been introduced, taking the place of the fourth year Architectural Design. This course is purely elective, the students taking this fourth year work being privileged to pick their studies from those taught in the Civil, Mechanical and Electrical Engineer-

ing Schools, as well as the Architectural. The work consists in a series of practical problems in wood, brick, stone and iron, the students being required to make all the calculations, drawings, diagrams and specifications that would be necessary for actual erections. This course promises to supply a long felt want. Architectural Engineering and Architectural Design are so closely allied in practice that a considerable knowledge of both is important for intelligent work in either; the requirements imposed by each are so widely different, however, that there comes a time when it is best for the student to differentiate clearly between these courses of study.

We have tried to set forth some of the impressions made by the Columbia University School of Architecture on the visitor within its halls who judges with a somewhat critical eye and investigating intent. To the lay visitor another set of impressions naturally comes —mental pictures that are hung in the galleries of his brain, and that endure long after the details of the working machinery are forgotten. First there is a sense of light and expansiveness about the fourth floor of Havemeyer Hall which seems to bear out the influence of its aerial surroundings. There is not a dark corner in the department, nor apparently ever a crowded one, and despite the ninety odd students the facilities seem sufficient to accommodate twice that number. (Is it to be wondered at that the students of Barnard College, just across the way, often look wistfully at the building opposite? Or that, to quote Prof. Hamlin, they have been "knocking at the doors" of the Architectural School? We would like to hear of more women studying architecture. It is true that the contemplation of Statics and Mechanics is not ordinarily harmonious to the feminine idea, but the æsthetic—the historical side of the art—surely may be included within woman's sphere.) The next impression is one of order. The department is kept marvelously clean, as an architect's workshop should be—but usually is not. This condition of affairs was totally unknown in the old quarters where the dust from the railroad was a perpetual foe to cleanliness. Newly stretched paper suffered most of all, and great used to be the student's anguish to find his immaculate Whatman transformed to a sort of emery paper by the persuasive action of cinders and soot. The corridor in the new quarters, as can be seen by the plan, runs through the centre of the department connecting the two principal draughting rooms, and it is bordered by the library on one side and the lecture rooms on the other. This hall is the heart and life of the department, and is the principal feature that gives it distinctiveness. It is an ideal gallery for architectural exhibition. Here the current work of the school from day to day and from week to week is clothespinned to the racks and subjected to the criticism of every passer by. To the right of the stairway, the walls of which are fairly

covered with casts, is the first year draughting room, which is presided over by Mr. Harriman, instructor in Architectural Drawing. Many quaint and curious happenings have been credited to this room—incidents and digressions from the main business in hand,

Photo. by P. C. S.

THE MAIN CORRIDOR.

which are inherent in the nature of Freshmen. It is doubtful, however, if these *contretemps* ever assume the proportions sometimes attained in the old days. As a student, who had migrated with the school, tersely remarked: "It is too open to raise h— up here." The games of shinny, which once were popular as an antidote for overwork, which were played after lecture hours and which shook the old Mines Building and left bits of T-squares and inkwells and table-braces strewn from the President's house to the

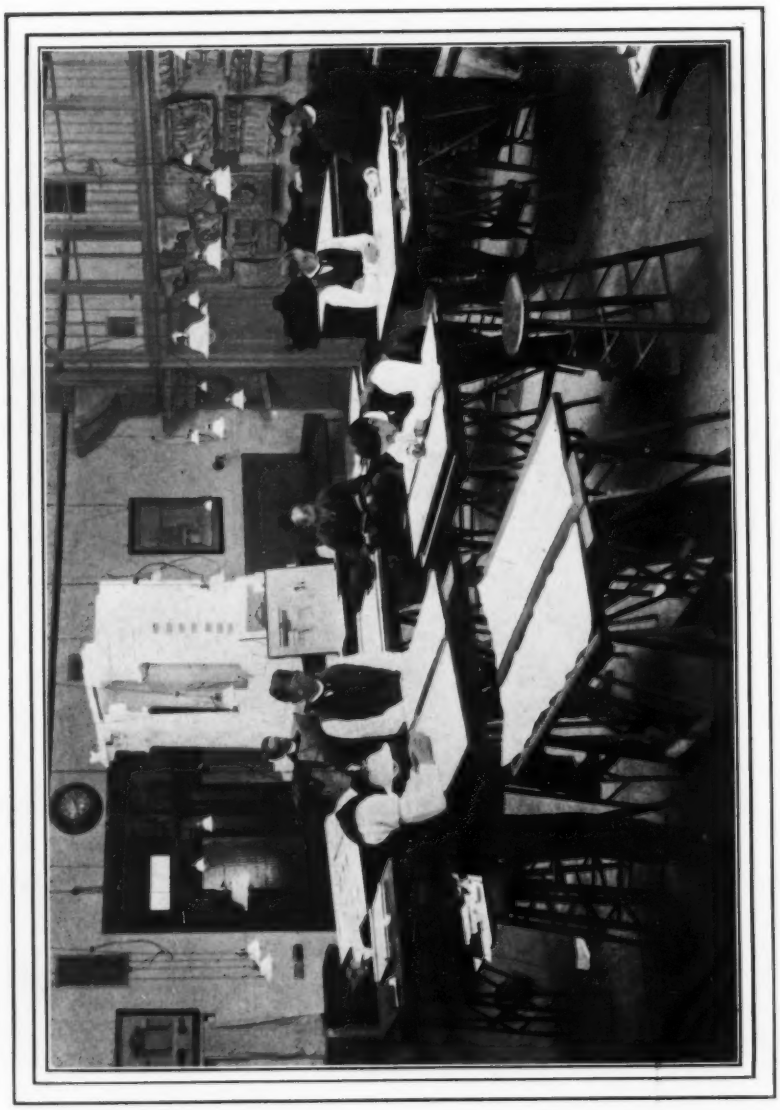
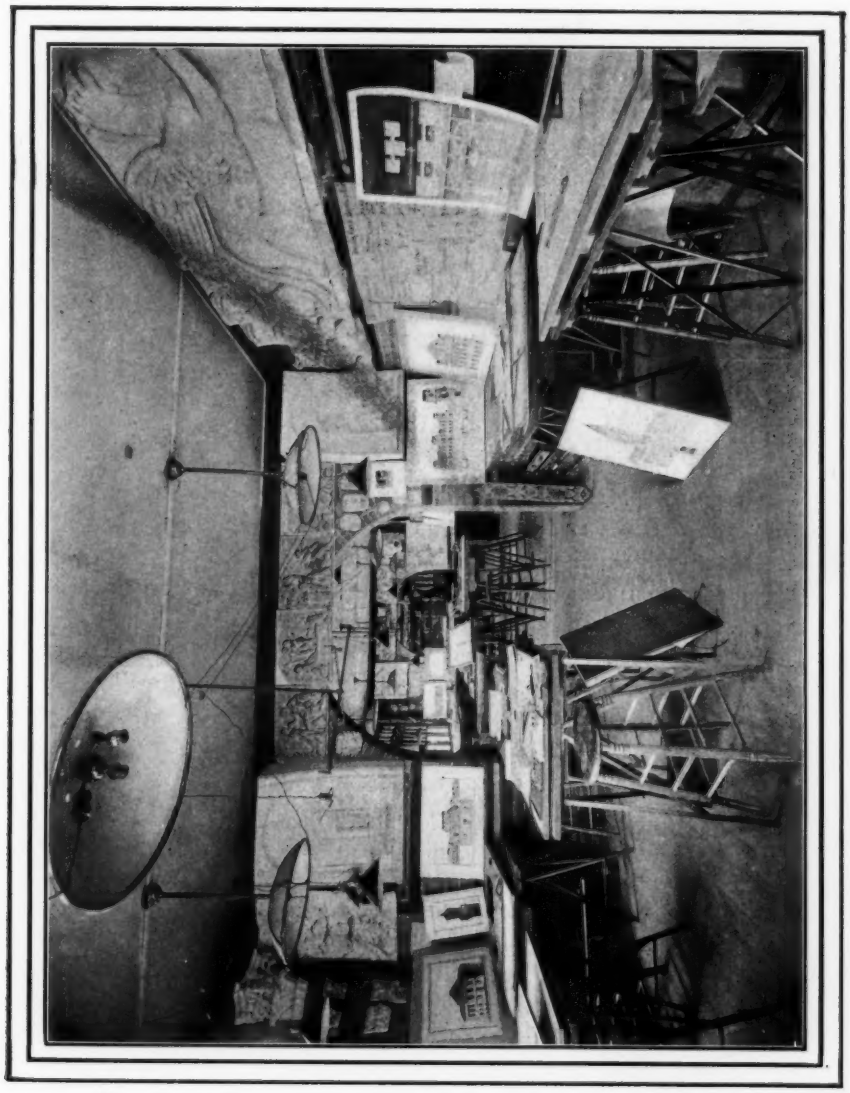


Photo. by Mr. R. H. Moulton. THE FIRST YEAR DRAUGHTING ROOM.



Kindness of Prof. Hamlin.
DRAUGHTING ROOM IN OLD QUARTERS ON 49TH STREET.

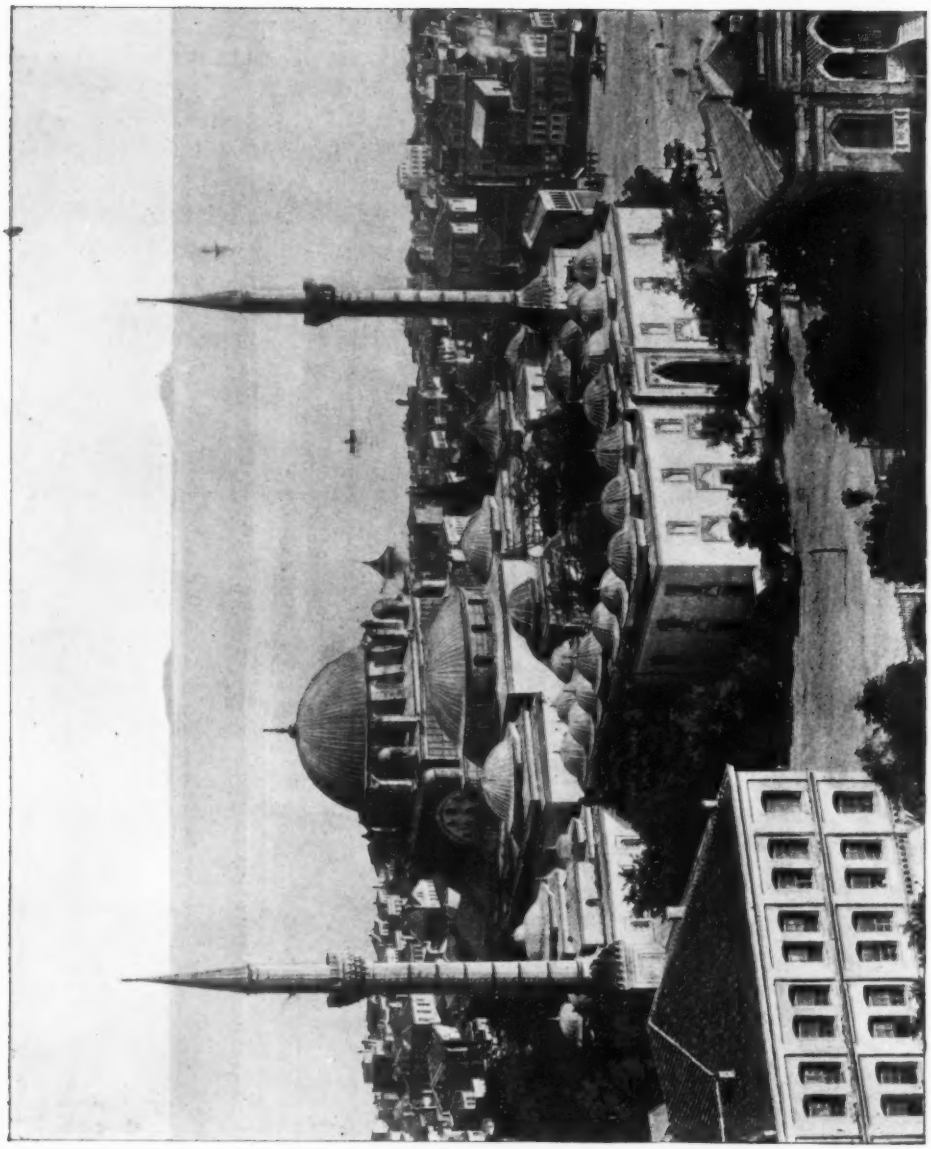
north wing, are no more. The life of the school has changed with its environments. An old graduate, after listening to my eulogy of the new school, said, with the calm assurance of unalterable conviction: "Ah! Yes; but it isn't the old place." Which remark spoke volumes for his loyalty and affection for an Alma Mater that he knew and revered, an Alma Mater that he could not picture to his own mind in a fairer dress than the old one dear to his memory.

We do not mean to convey the impression that the tone, the governing spirit of the School was ever anything but a serious one. Such an impression would be as false as it would be preposterous when the exacting nature of the architectural course is considered. It seems almost superfluous to say that men do not study architecture to have a "good time." If a student enters upon the course at Columbia with such an idea, he either changes it radically and swiftly or leaves. The *morale* of any school to be high and good must depend largely upon the presence of students of stamina and earnest purpose; and these are the men whom Columbia welcomes to her architectural board, and the only ones whom she suffers to remain. The fact that there is even less skylarking on the top floor of Havemeyer Hall than there was in the old Mines Building by no means implies that skylarking was ever a characteristic aspect of the school; but it does signify that the change in outward conditions has served to stimulate students and instructors alike in the pursuit of the serious business to which they have devoted their lives.

The future undergraduates of Columbia's Architectural School are destined to reap the benefits of still other changes which certain far-seeing eyes have discerned ere now, and toward which certain careful and practiced hands are guiding the school. What these changes will be we will not prophesy. But one thing is certain: when our boys can be taught the rudiments of architecture before going to college, it will then be possible for the University to do far more for them than it possibly can do now. Until that day comes, Paris will continue to be the student's Mecca. But we have no hesitation whatever in prophesying a continuance of Columbia's success in her architectural field. The work done there is of the steady, earnest sort, that in the long run succeeds; and the men who are devoting their lives to the training of those students who chance to come under their influence for a little time, are of the sort that the world means by capable. That the students realize this is shown by the fine feelings of respect and regard in which they hold their instructors, and which divest their occasional obstreperous ebullitions of all malice. As the years roll on, and the scene shifts from college halls to the trenches on life's battle ground, the student's realization of the worth of his kind friend and professor assumes a greater significance and touches a deeper chord. Columbia not only arms

her sons for the fray, but also extends her fostering interest over them long after they have gone from her doors. If they that falter on their way—the maimed and the weak—turn to her, they will then, if never before, realize her true character—that of guide and helper; if they that are sturdy and stand alone in the pride of their strength turn their thoughts backward to that brief but hallowed time which, (from entrance day to the last annual dinner given them in the department by him whose hair has grown white in their service), is so deeply engraved upon their memories, they too will better understand the influences that served to mould and strengthen those talents and virtues with which they then were pregnant.

Percy C. Stuart.



PANORAMIC VIEW OF THE MOSQUE BAYARED.

GLASS MOSAIC AND WINDOW IN H. C. FAHNESTOCK MAUSOLEUM.
Cemetery, Woodlawn, N. Y. Tiffany Glass & Decorating Co., Designers.

How the Rich

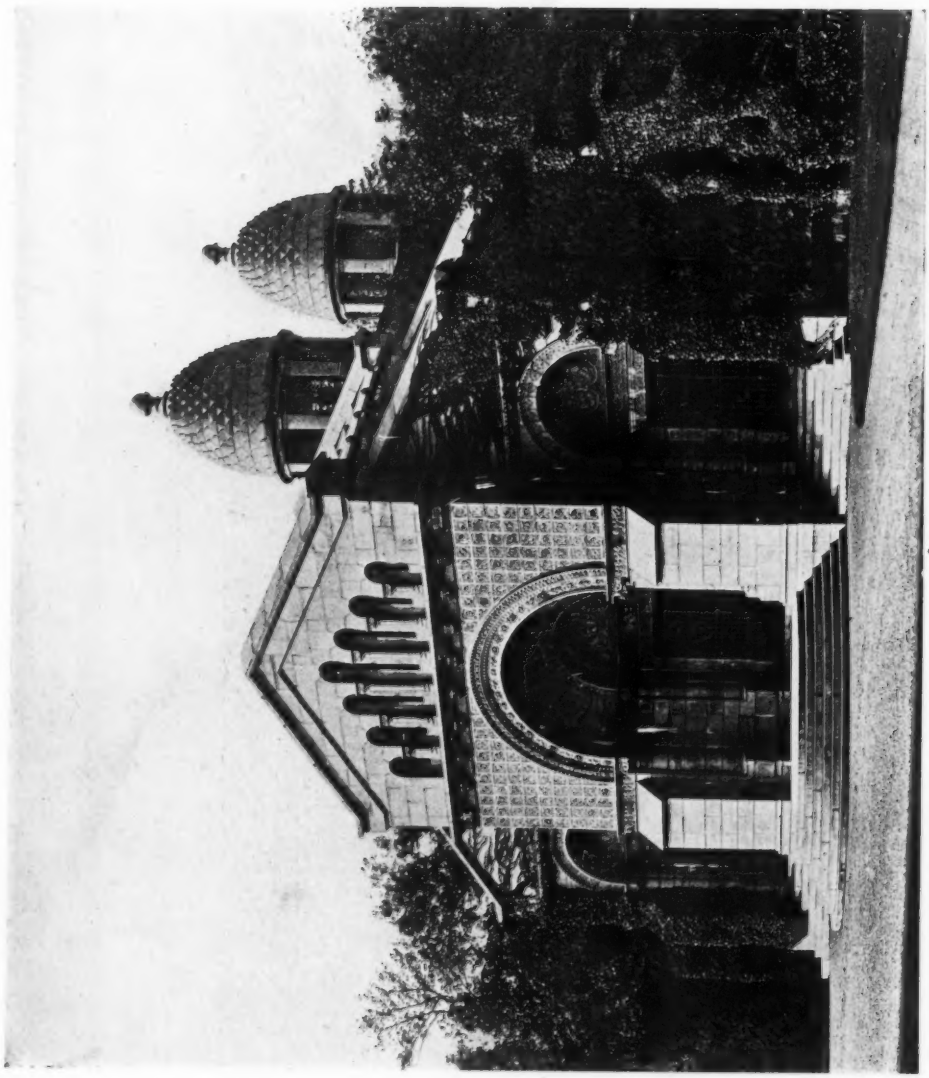
ARE

Buried.

MOSAIC "RIVER OF LIFE" IN J. H. WADE MAUSOLEUM.
Cemetery, Lake View, Cleveland, O. Tiffany Glass & Decorating Co., Designers.

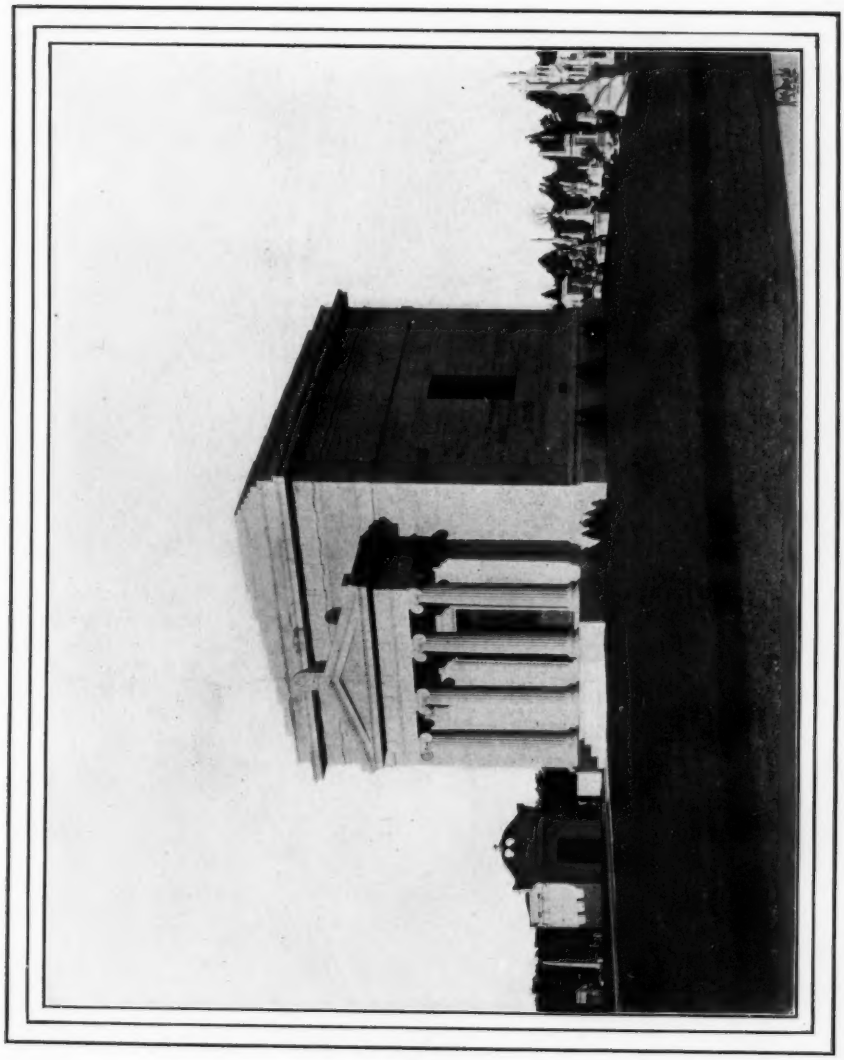
MOSAIC "RIVER OF LIFE" IN MAUSOLEUM OF J. H. WADE.
Cemetery, Lake View, Cleveland, O. Tiffany Glass & Decorating Co., Designers.

WINDOW IN MAUSOLEUM OF P. A. B. WIDENER.
Cemetery, West Laurel Hill, Philadelphia, Pa.
Tiffany Glass & Decorating Co., Designers.



THE VANDERBILT MAUSOLEUM. The late Richard Hunt, Architect.

New Dorp, Staten Island.

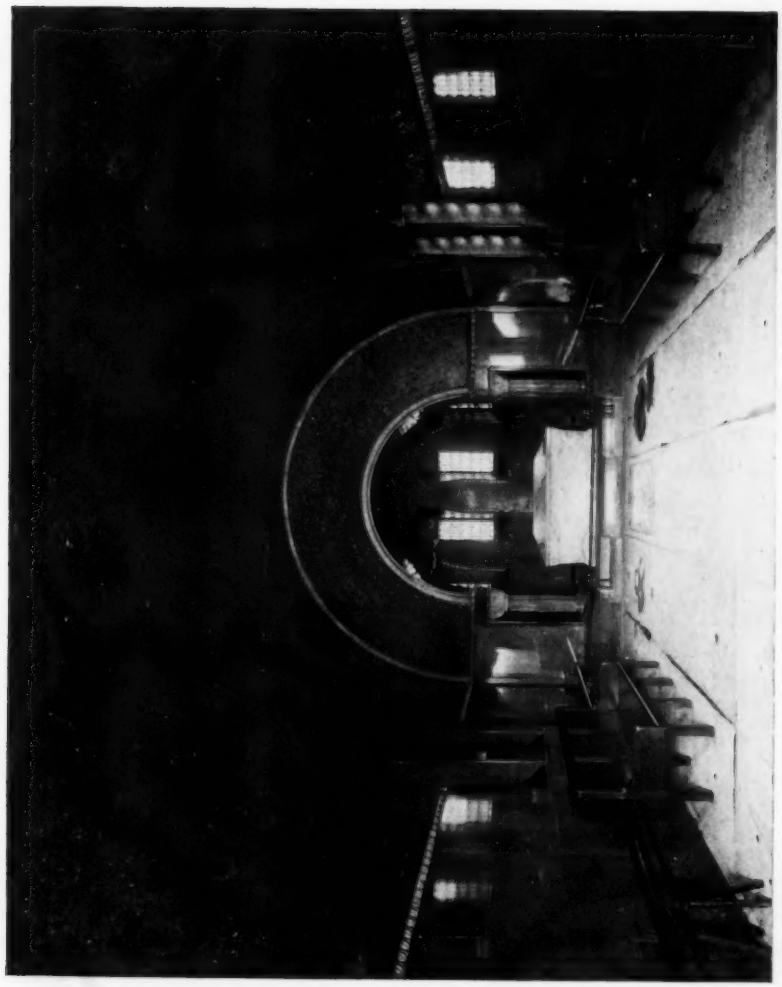


THE GOELET MAUSOLEUM. McKim, Mead & White, Architects.

Cemetery, Woodlawn, N. Y.

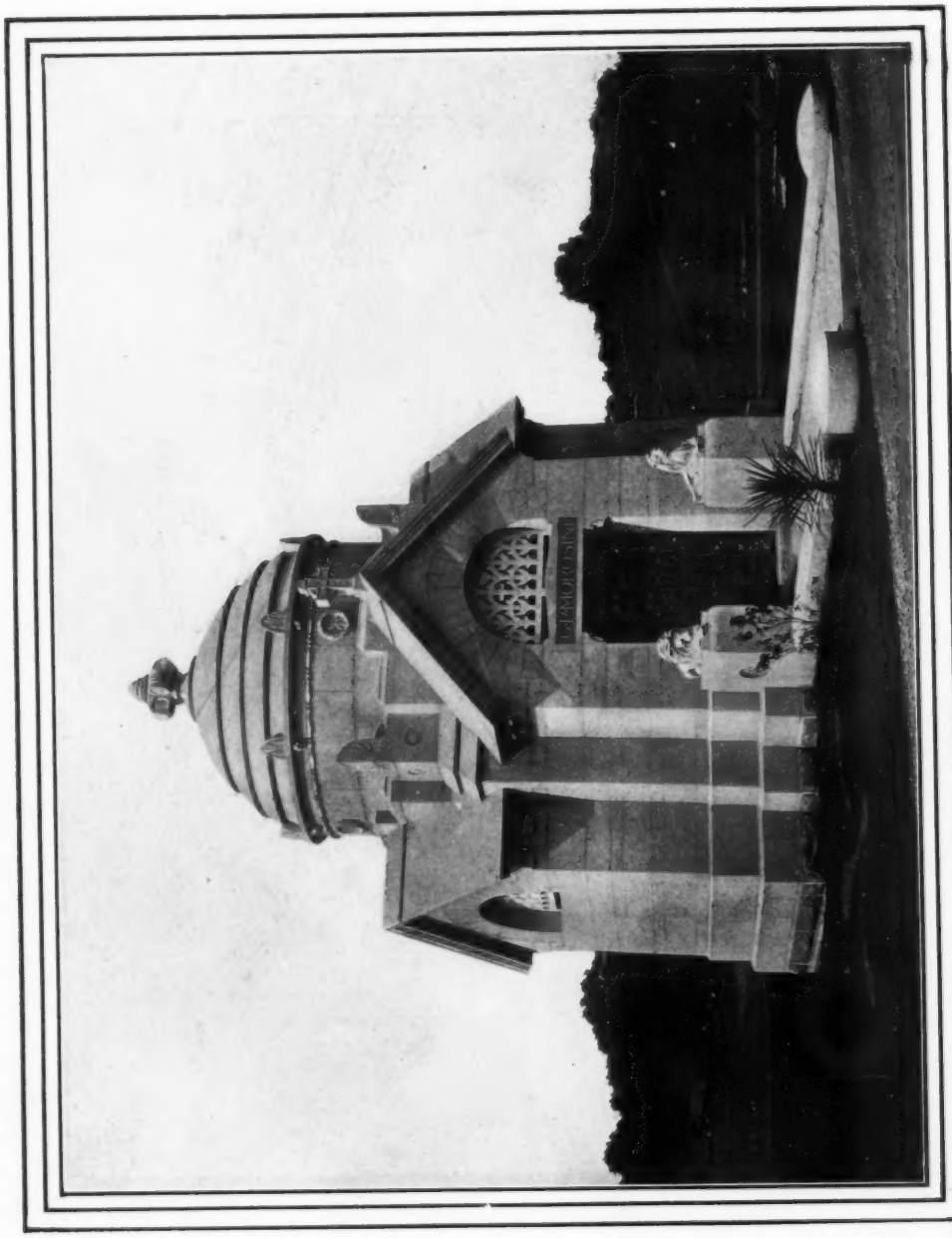
PRATT MAUSOLEUM. Wm. B. Tubby, Architect.

Glen Cove, L. I.



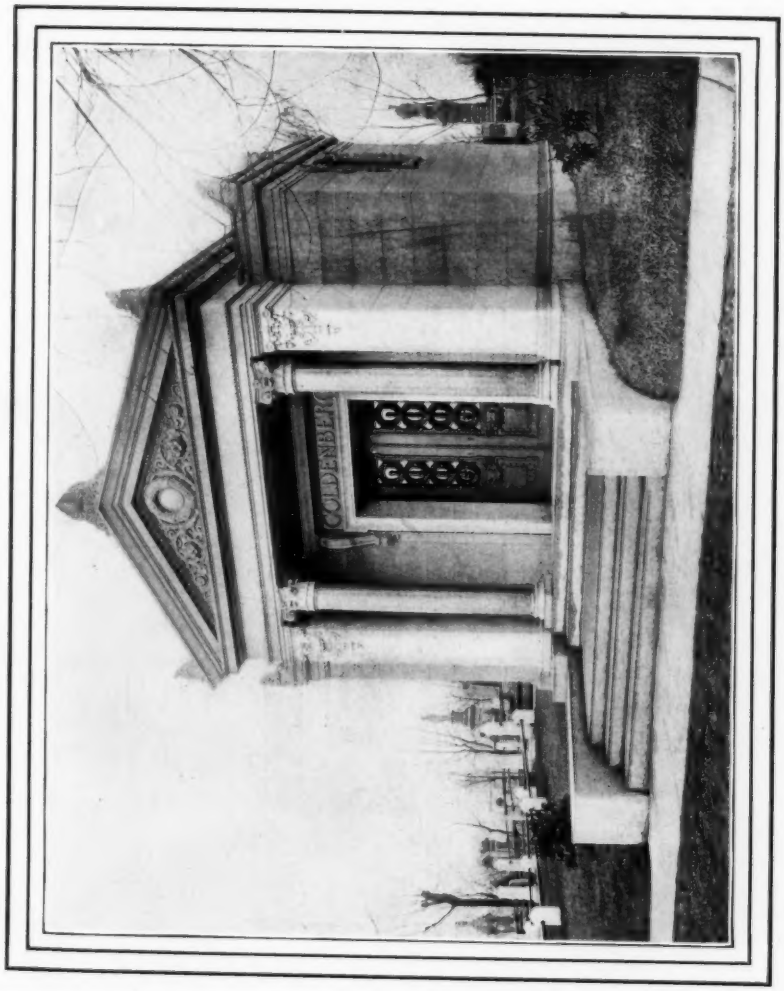
INTERIOR OF THE PRATT MAUSOLEUM.

Glen Cove, L. I. Wm. B. Tubby, Architect.



G. P. MOROSINI MAUSOLEUM. Jardine, Kent & Jardine, Architects.

Cemetery, Woodlawn, N. Y.



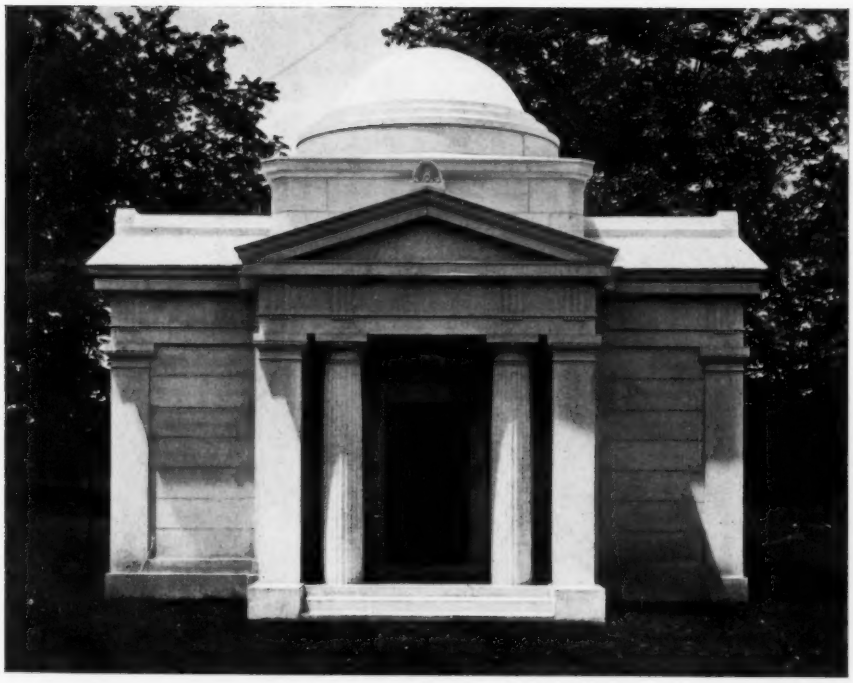
THE GOLDENBERG MAUSOLEUM.
(Simon Goldenberg.)

Cemetery, Union Fields, L. I. Brunner & Tryon, Architects.

THE DODGE VAULT.

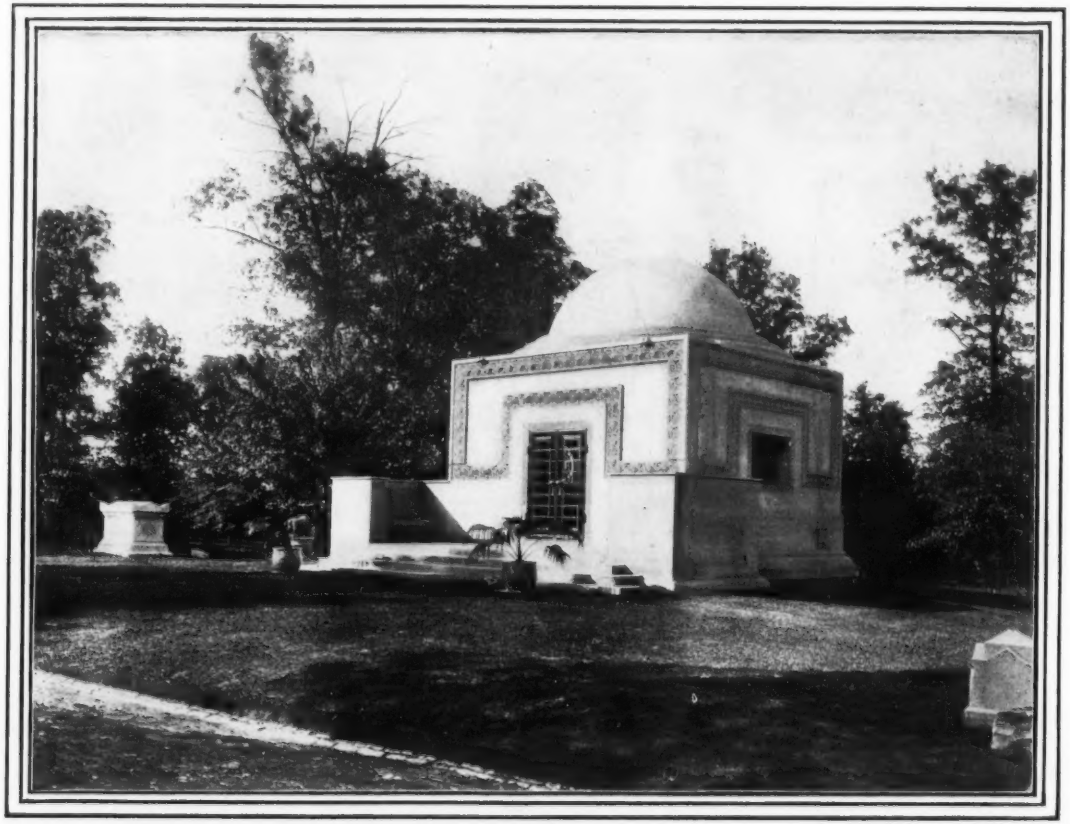
Designed by S. Q. French.

Cemetery, Woodlawn, N. Y.



THE CANNON MAUSOLEUM.

Cemetery, Troy, N. Y. New England Monument Co., Designers.

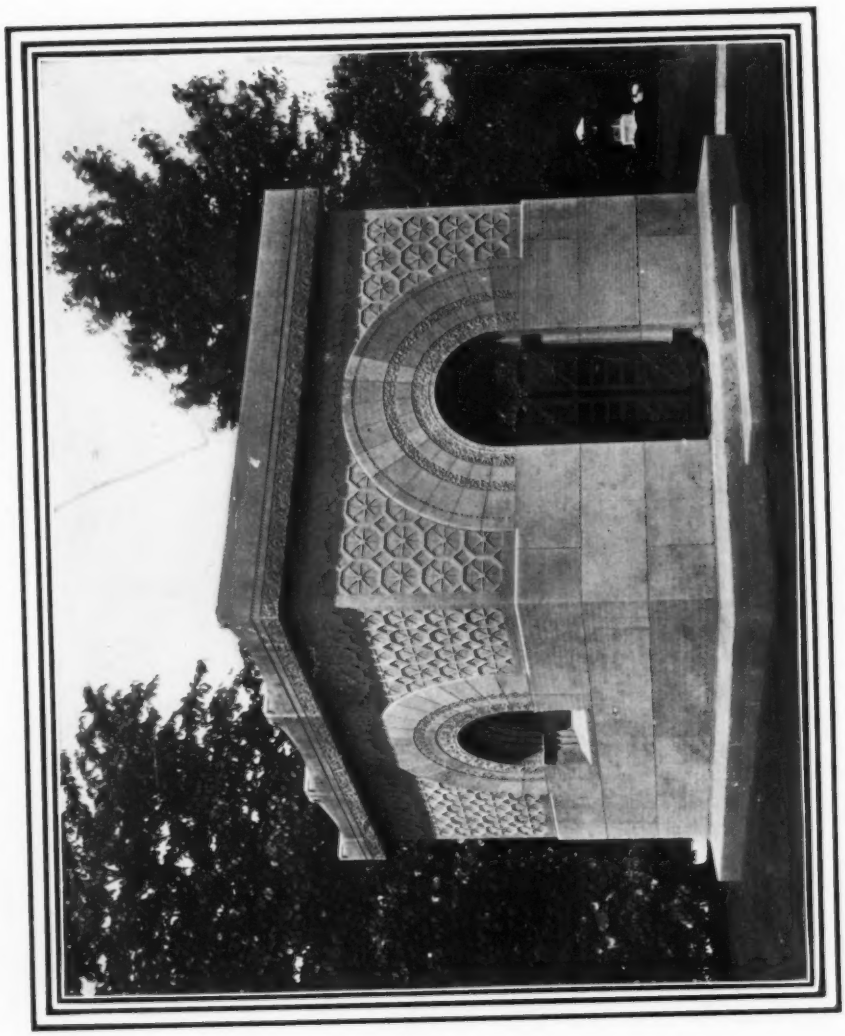


THE WAINWRIGHT MEMORIAL.

Bellefontaine Cemetery, St. Louis, 1893. Louis H. Sullivan, Architect.

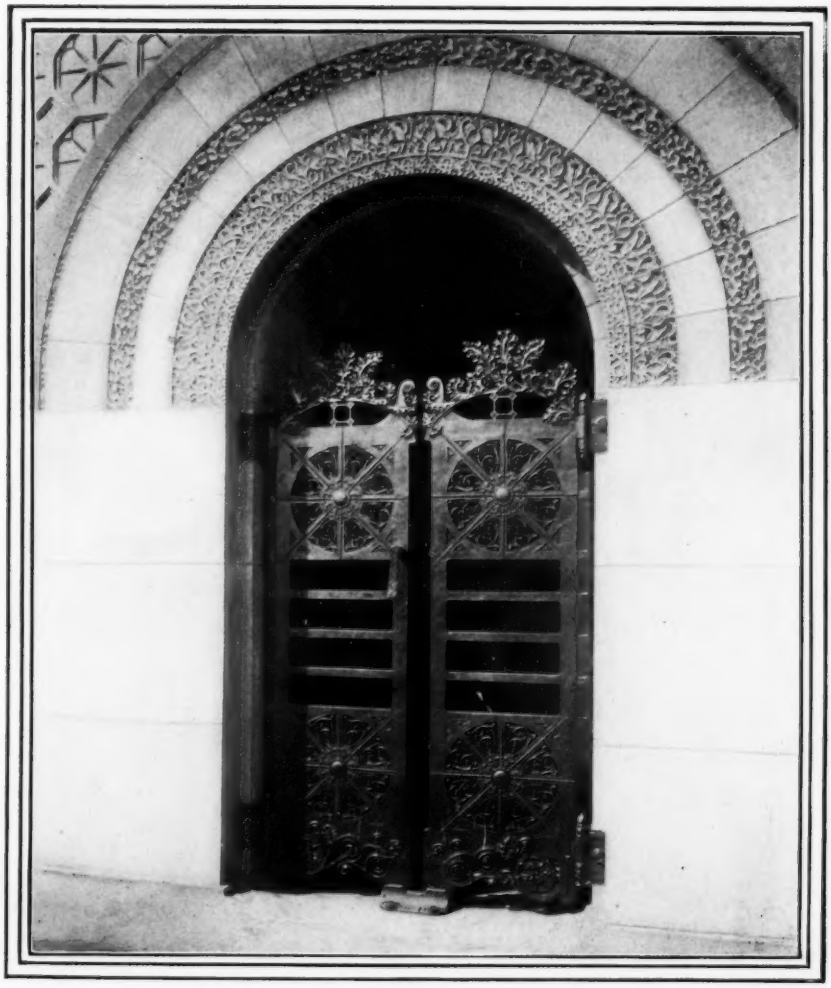
THE RYERSON TOMB.

Graceland Cemetery, Chicago, Ill. Louis H. Sullivan, Architect.

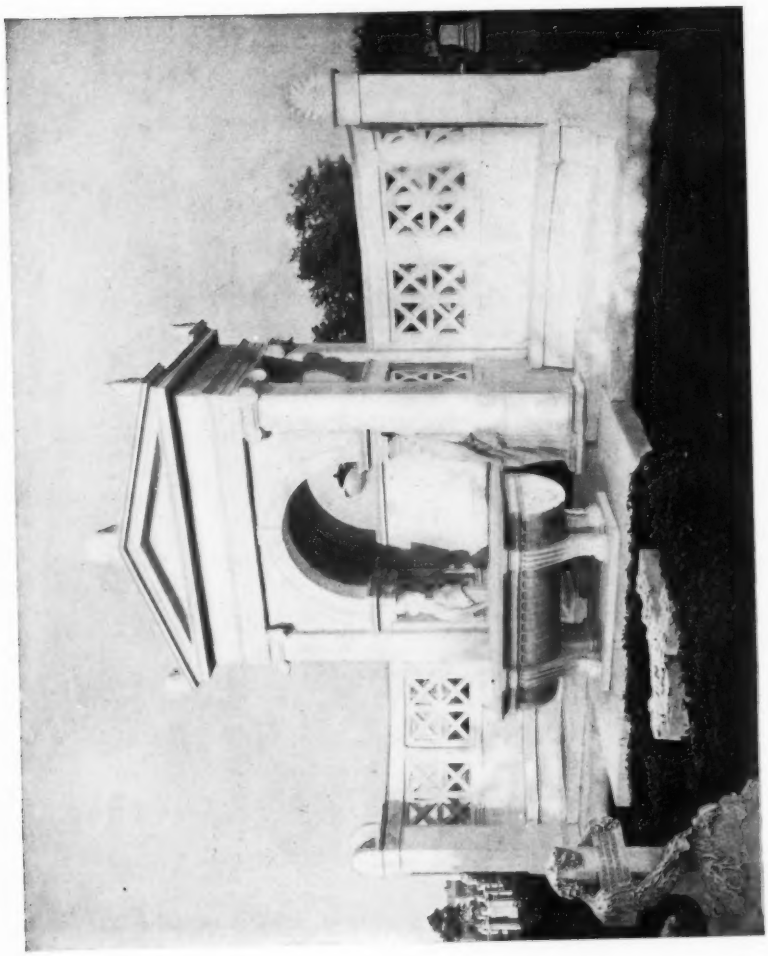


THE GETTY TOMB. Louis H. Sullivan, Architect.

Graceland Cemetery, Chicago, Ill.



BRONZE GATES OF THE GETTY TOMB.
Louis H. Sullivan, Architect.



BELMONT TOMB. The late Richard M. Hunt, Architect.

V. HENRY ROTHSCHILD MAUSOLEUM.
Brunner & Tryon, Architects.

W. C. WHITNEY MONUMENT.
Cemetery, Woodlawn, N. Y. McKim, Mead & White, Architects.

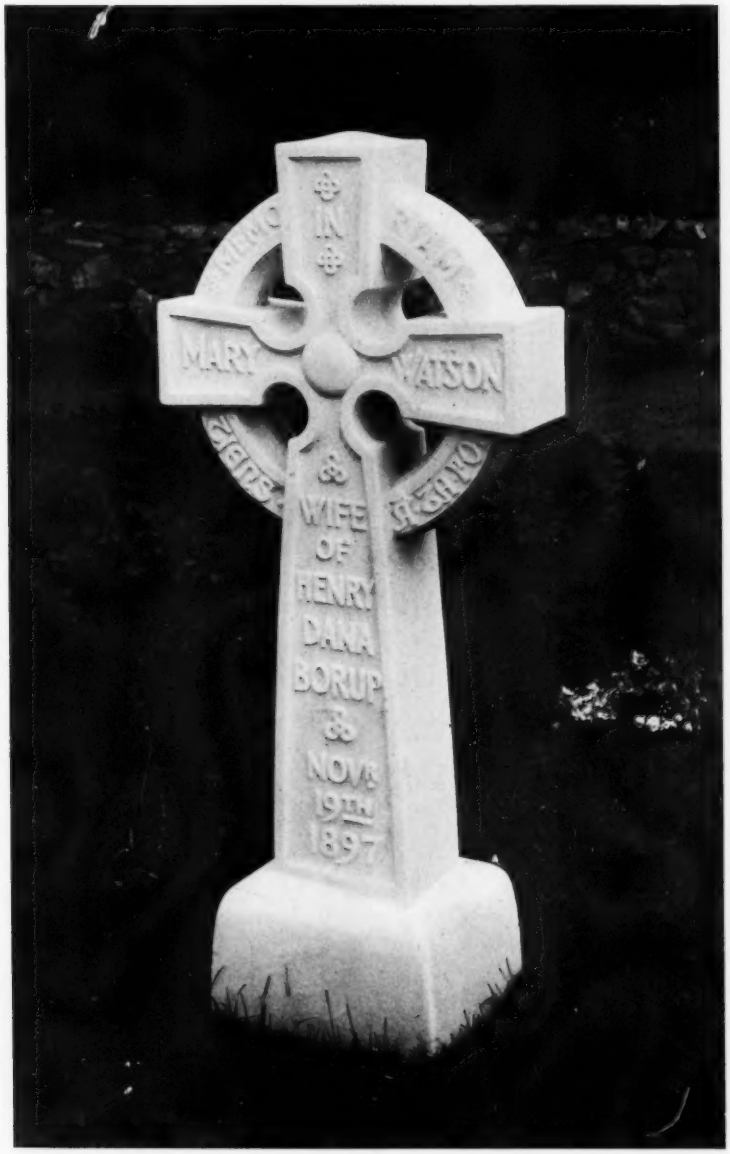
MARY E. WRIGHT MAUSOLEUM.

Bridgeport, Conn. Tiffany Glass & Decorating Co., Designers.

MODEL OF NEWMAN MAUSOLEUM.
Cemetery, Salem Field, Brooklyn, N. Y.
Tiffany Glass & Decorating Co., Designers.

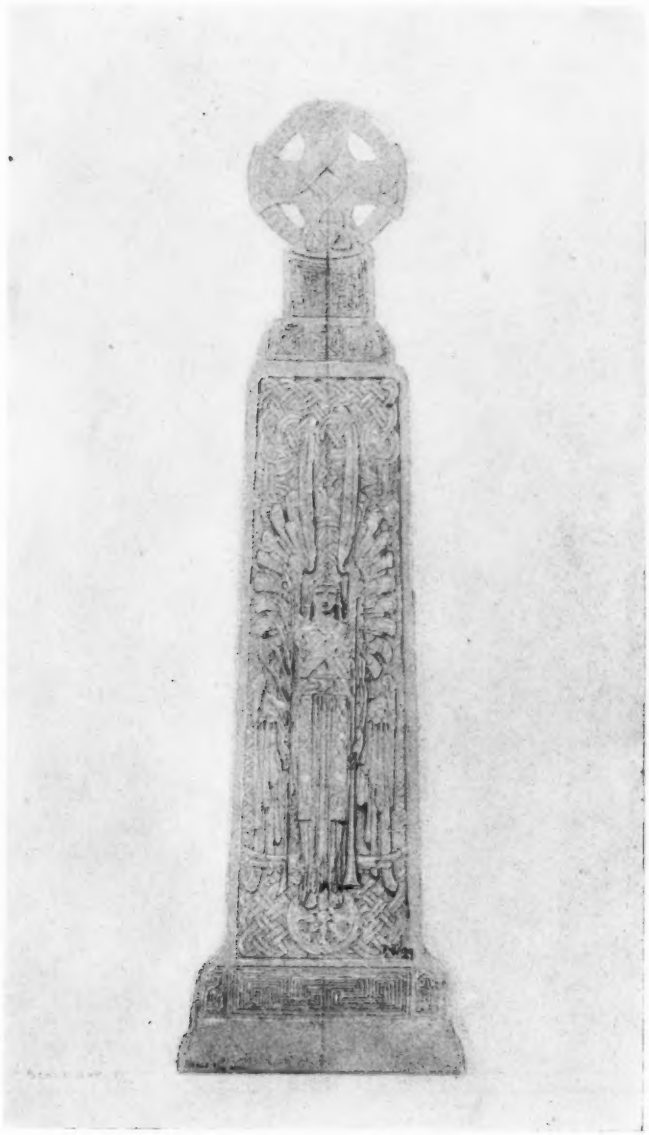
MODEL OF MONUMENT FOR H. McK. TWOMBLY.
Cemetery, Woodlawn, N. Y. Tiffany Glass & Decorating Co., Designers.

GRANITE CROSS DECORATED WITH BRONZE, TO JULIA J McCLURE.
Cemetery, Albany, N. Y. Tiffany Glass & Decorating Co., Designers.



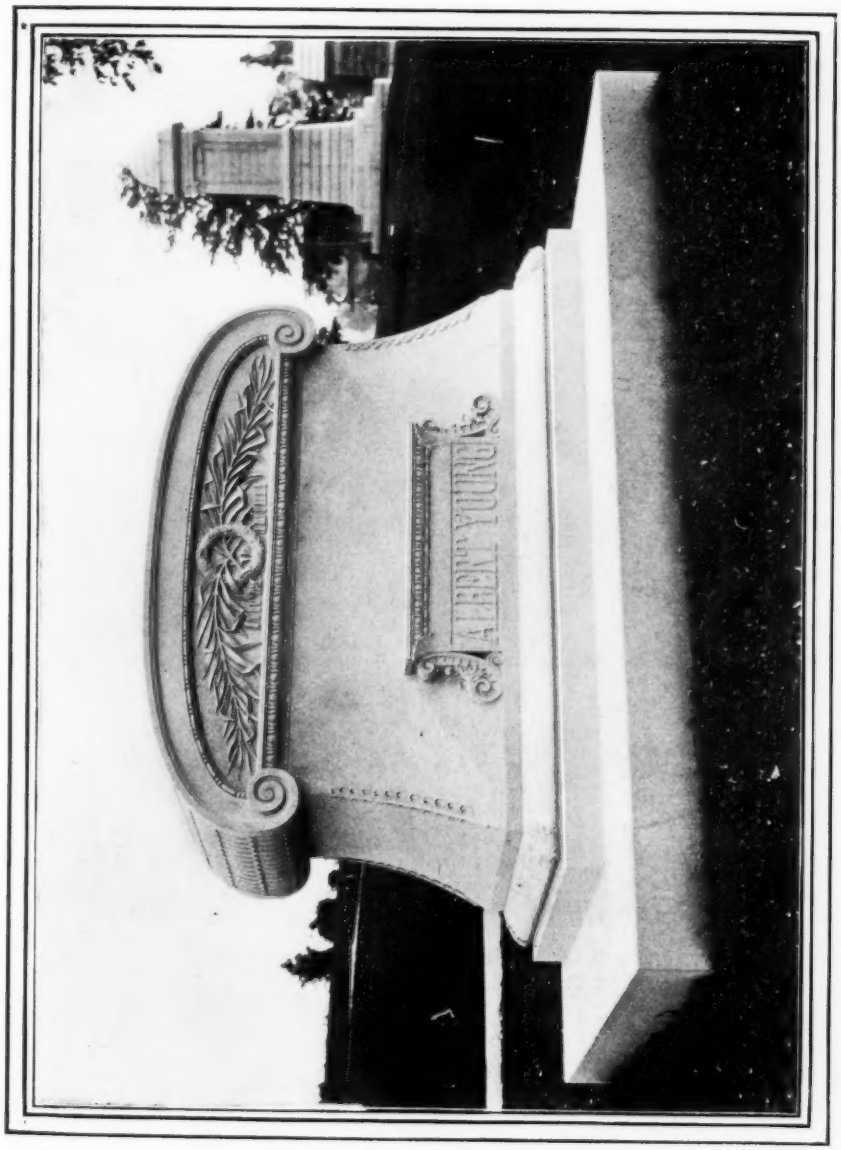
MARBLE CROSS TO MARY WATSON BORUP.
Cemetery, Sing Sing, N. Y. Tiffany Glass & Decorating Co., Designers.

GRANITE MONUMENT TO AUGUST STOUT VAN WICKLE.
Cemetery, Hazleton, Pa. Tiffany Glass & Decorating Co., Designers.



CELTIC CROSS TO E. A. CUMMINGS.
Cemetery, Forest Home, Chicago, Ill.
Tiffany Glass & Decorating Co., Designers.

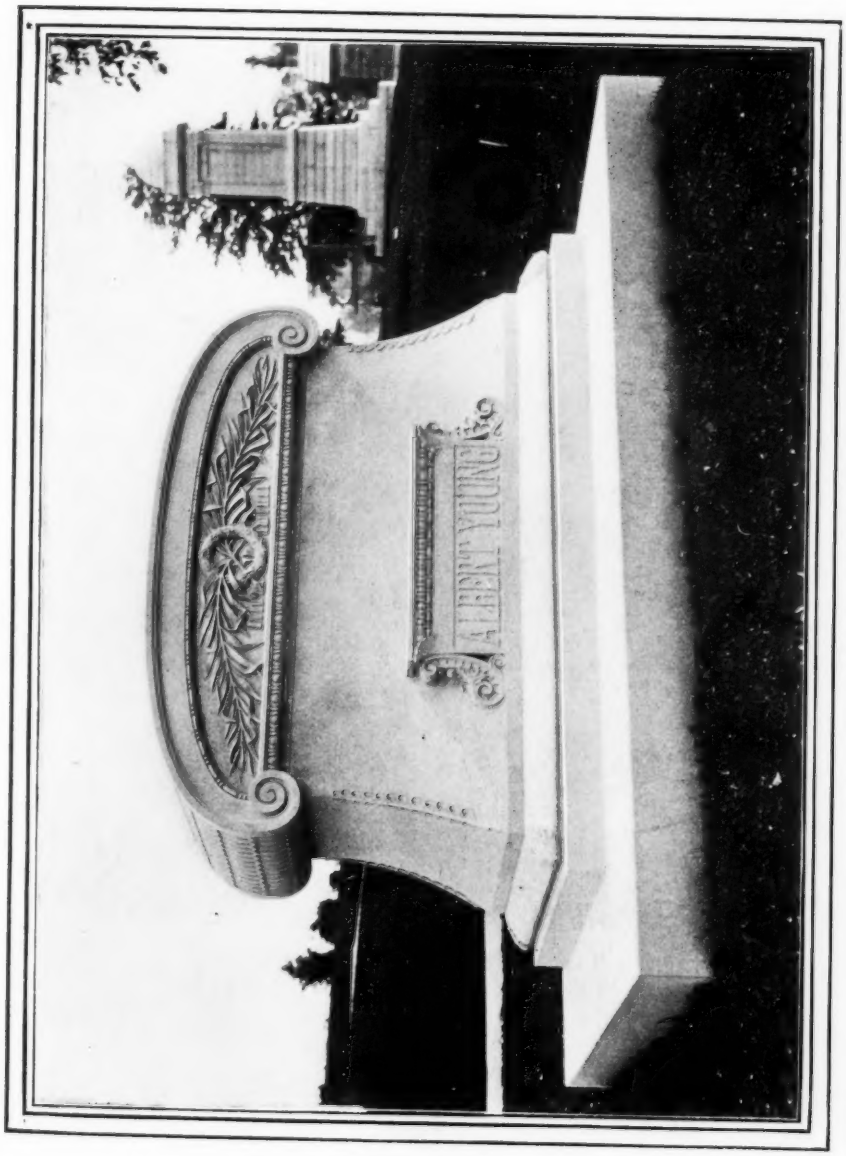
KIMBEL MONUMENT.
Greenwood Cemetery, Brooklyn, N. Y. New England Monument Co., Designers.



ALBERT YOUNG MONUMENT. New England Monument Co., Designers.

Cemetery, Woodlawn, N. Y.

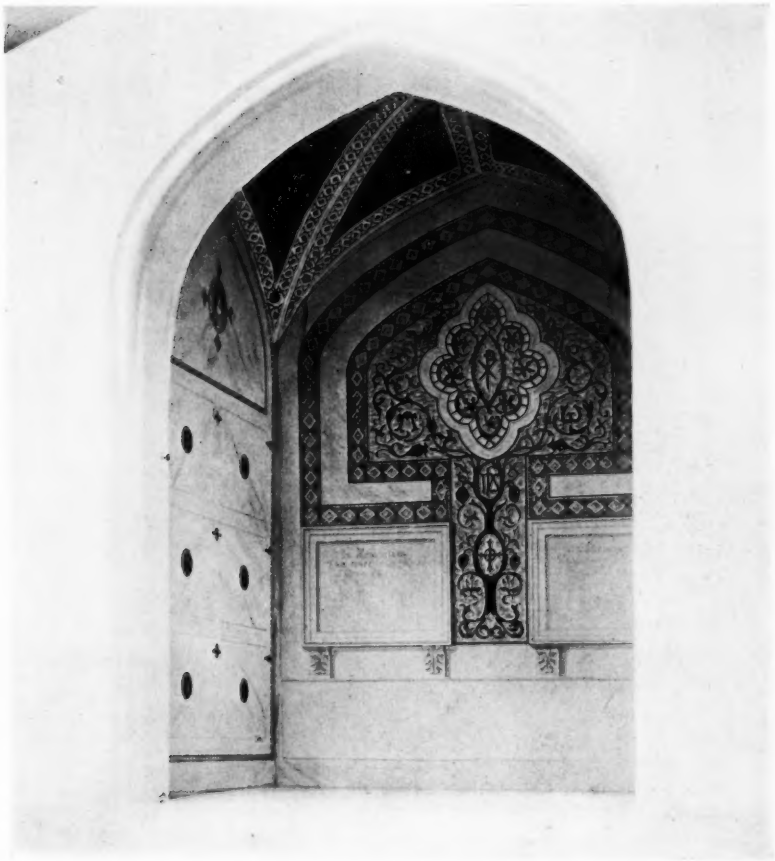
KIMBEL MONUMENT.
Greenwood Cemetery, Brooklyn, N. Y. New England Monument Co., Designers.



ALBERT YOUNG MONUMENT.

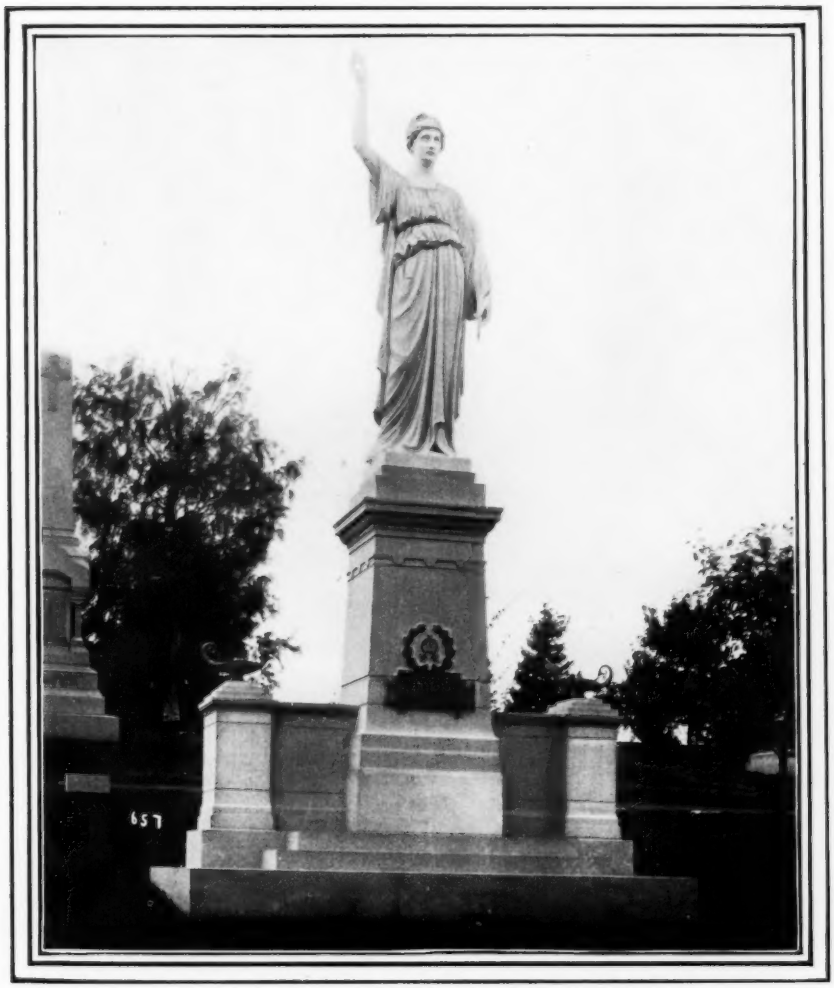
Cemetery, Woodlawn, N. Y. New England Monument Co., Designers.

GRANITE MONUMENT TO BRADFORD COGSWELL.
Cemetery, Albany, N. Y. Tiffany Glass & Decorating Co., Designers.



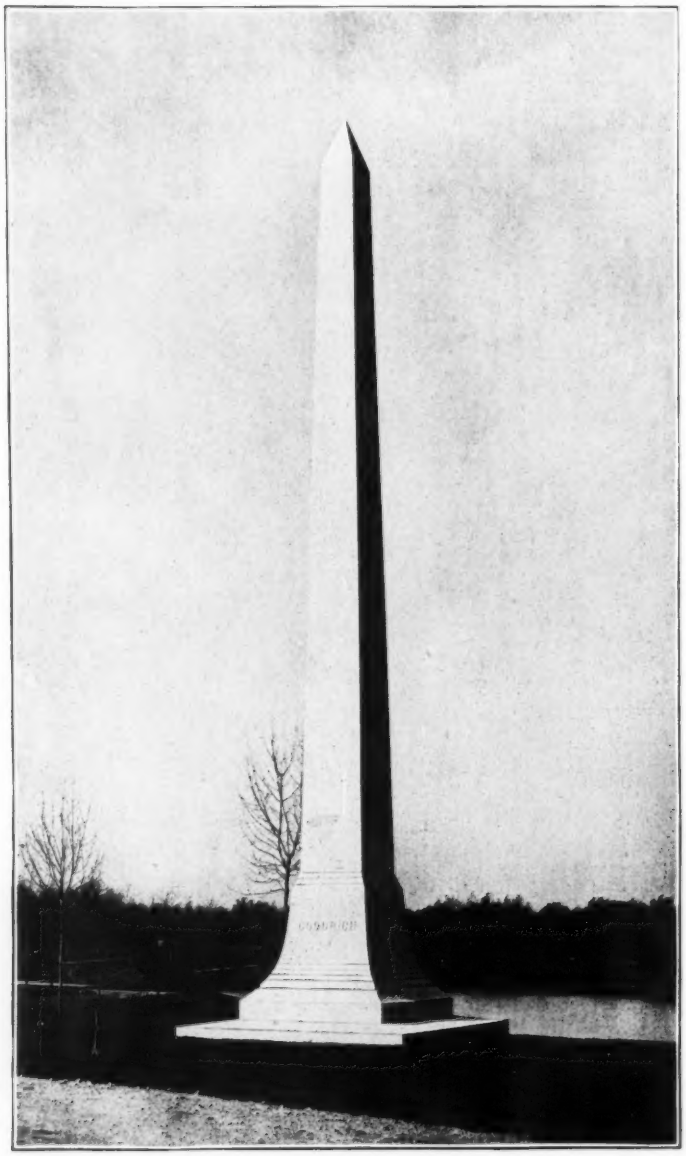
INTERIOR OF BUHL MAUSOLEUM.
(Mosiac, Bronze and Glass.)
Cemetery, Sharon, Pa. Tiffany Glass & Decorating Co., Designers.

GEN. W. E. STRONG CANOPY.
Graceland Cemetery, Chicago. New England Monument Co., Designers.



STORRS MONUMENT.

Cemetery, Woodlawn, N. Y. New England Monument Co., Designers.



GOODRICH MONUMENT.

Cemetery, Rosehill, Chicago, Ill.

New England Monument Co., Designers.

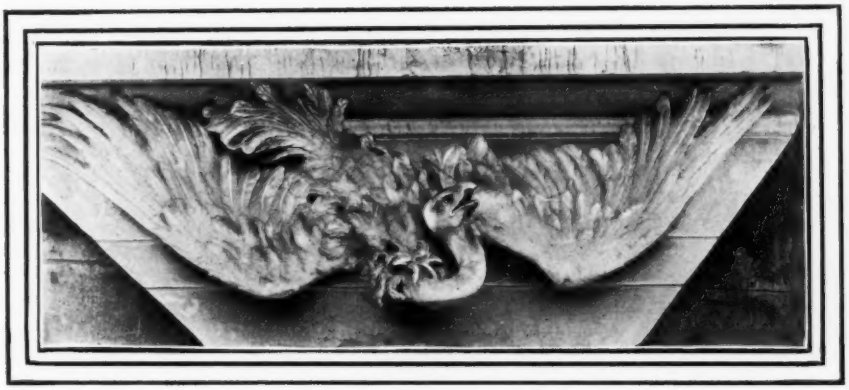


FIG. 1. ON ENTRANCE PAVILION.

NATURAL HISTORY MUSEUM AT PARIS.

LAST year, the new Museum of Natural History at Paris, situated in the Jardin des Plantes, was thrown open to the public. This edifice deserves a place in the chapter opened in these pages by Mr. Russell Sturgis, under the title of: "Good Things in Modern Architecture." It marks a stage on the road to rational architecture, a step towards logical forms and architectonic decoration, that should afford great encouragement to those who are interested in the future of architecture. The architect is M. Dutert, who had already attracted attention to himself by the Machinery Hall (*Galerie des Machines*) which he designed for the Exposition of 1889. Well-merited praise was bestowed upon the bold curve of the roof of this immense hall, and the ingenious manner in which iron, the principal material employed, was treated according to its nature and was allowed to have its own architectonic forms, instead of borrowing, as is usual, those of wood. Logically, the Machinery Hall was altogether satisfactory, and it testified to guiding principles which, generally speaking, do not as yet influence our architects to any extent. Moreover, in the details of the construction, M. Dutert reminded us, by his choice of ornament, of the purpose which the edifice was destined to serve. There was none of that polyglot, all-round decoration which we have been accustomed to see indiscriminately on the back of a Louis the Sixteenth armchair, on a Roman cornice, and on the fronts of our houses, palaces and prisons. This harmonizing of detail and *ensemble*, a very simple thing in appearance, provided food for reflection. We have not been spoiled by too much of that sort of thing.

The Natural History Museum shows a development of the same principles. In the general view we see a large, high-roofed pavilion, where is situated the entrance. Then come galleries, fronting

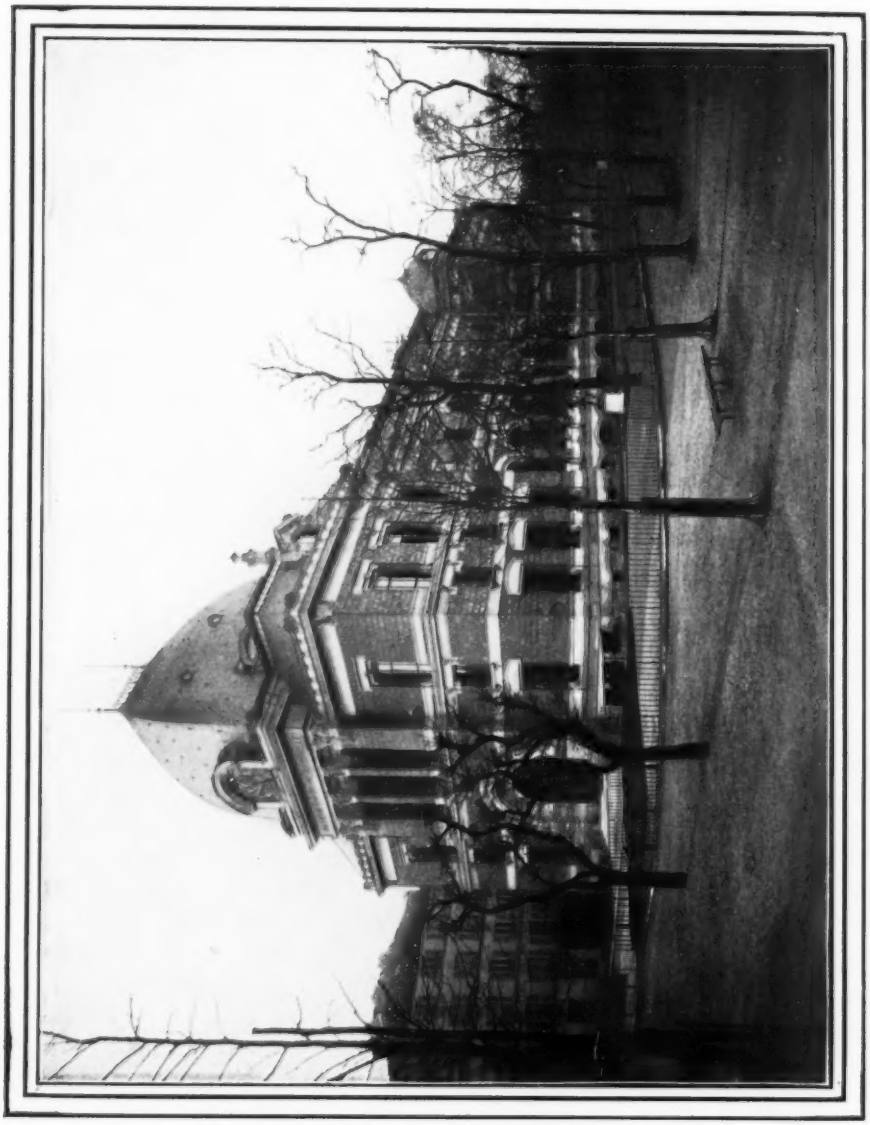


FIG. 2. NATURAL HISTORY MUSEUM—GENERAL VIEW

Paris.

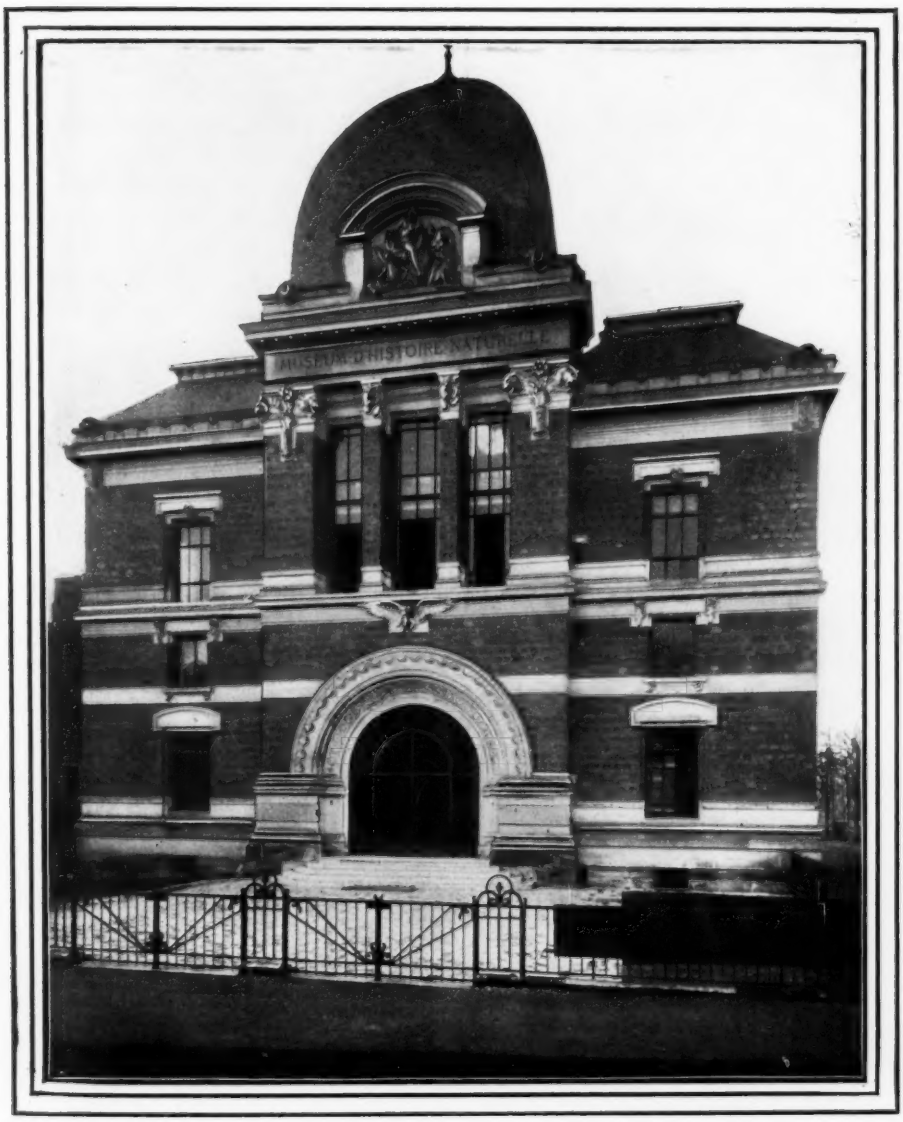


FIG. 3 NATURAL HISTORY MUSEUM—THE FRONT PAVILION.

on the garden and on the Rue Buffon. They stop at a fore-part which will mark the middle of the building when it is doubled by the addition of a second part analagous to that already erected. The bond consists of large bricks, one laid on edge to two laid flat, each brick laid lengthwise, alternating with one laid endwise, as shown in the accompanying figure. The dividing line of the floors is traced by two courses of white stone running around the building, a more prominent cornice marking the principal division and a simple band indicating the intermediate floor. The window-lintels, the bas-reliefs, the small square niches, the capitals of the tambours, and the consoles, are also in white stone. The aspect of the building, red with white markings, is very agreeable, and it is easily interpreted.

The entrance is beneath a large arch built into the forepart. This arch starts directly from a high base, without any abutments. It has a very fine appearance. Above is the large bay of the library, enclosed by four tambours whose substantial capitals support the entablature and cornice on which the roof rests. On the right of the entrance is the Lecture Room, and on the left the main staircase. On the lateral faces looking on the garden and the rue Buffon are the exposition galleries, with skylights. These galleries have two balconies one above the other, filled with glass cases. We admire the fine ground-floor windows, the shape of their flattened arcades, and the manner in which the imposts, isolated one from another, fall on the tambours of the capitals. It is an excellent architectural composition. On the first floor there are small windows in pairs. These scarcely admit sufficient light, but the interior justifies this arrangement. Between these windows there are bas-reliefs on marble plates fitted-in, and two larger panels in bronze on a gold ground.

Such is the general external arrangement. It is simple, but not without charm. Within, we find the same sobriety and clearness. The divisions are sharply defined; the iron beams in the ceilings are not hidden by a layer of plaster, but stand forth unshrinkingly.

If we now draw nearer, we see that the determination to be logical is displayed not only in the leading features of the building, but has been carried out with remarkable care in the decoration, down to the smallest detail. This is such a new thing that it is needful to speak of it at some length. Here we actually have an entire monument constructed without any Renaissance proportion, without any reconstitution of orders, without any composite or Corinthian capitals, without foliage, without pilasters, without triglyphs, without pediments to each window, without ogees, without ovolos and without dentils! We do not find a single acanthus leaf, nor any Gothic foliage, and no one can recognize and salute on these walls and ceilings the familiar ornaments that figure on all our edifices,

public and private. For what purpose, then, did the architect study for years at a school if it was not in order to attain proficiency in the handling of the accepted and indispensable elements of decoration? Why did he fill his portfolio with the necessary formulæ for ornamenting any monument? Is he himself to seek a decorative theme in harmony with the kind of building he has decided upon, to hunt after novelties in details, and to invent new motives wherewith to express his views as to *ensemble*? M. Dutert has not deemed this superfluous, and herein lies the great originality and merit of his work. Having constructed, to be used as a Museum, a light, practical edifice exactly adapted to the requirement of the collections to be exhibited and the classes to be held therein, he was anxious that the decoration should distinctly indicate the purpose of the building. In a museum, zoology and botany are studied: consequently the animal and vegetable kingdoms shall supply the decorative motives to be employed. Everything is based on this leading idea, and we shall see with what ingenuity M. Dutert has carried it out.

First let us take the entrance pavilion. The doorway is decorated with two different friezes. On the first curve there are palm leaves in braided cables, and on the outside arch a series of scallop shells. We give a separate illustration of the same, to enable our readers to judge of the execution of the detail work before the putting in place. Above the door, on a stone platband underneath the cornice, there is a large "Gypætos carrying off a lamb." It is the work of M. Gardet. one of our clever animal sculptors. But what we are examining at present is its decorative rôle, it value in the general scheme of the edifice. From this standpoint it is excellent. The immense outspread wings of the gypætos suit the form of the architectural member they fill, and harmonize exceedingly well with the lines of the cornice below which they display themselves. This motive is repeated all around the building, with variations—eagle, condor, vulture—by different sculptors, the idea, however, originated with the architect. We give a series of details of this same subject, which is not a decorative side-dish, but which, by reason of its utilization in the general effect, becomes architectonic.

Here one gets a thorough grasp of M. Dutert's idea. Instead of adopting, for these platbands, a renaissance foliage, which he might have had copied by a pupil from a catalogue of ornaments and repeated all around his building, he turned to nature, took living forms, and adapted them to the end he had in view. Thus, on each platband we find a new creation, where the artist, within the limits fixed by the architectural frame and the principles of ornamentation, expresses his personality and taste. In this way, while pôssessing an entirely modern sense of art, one places one's self under the conditions which governed the production of the decorative marvels of our cathedrals,

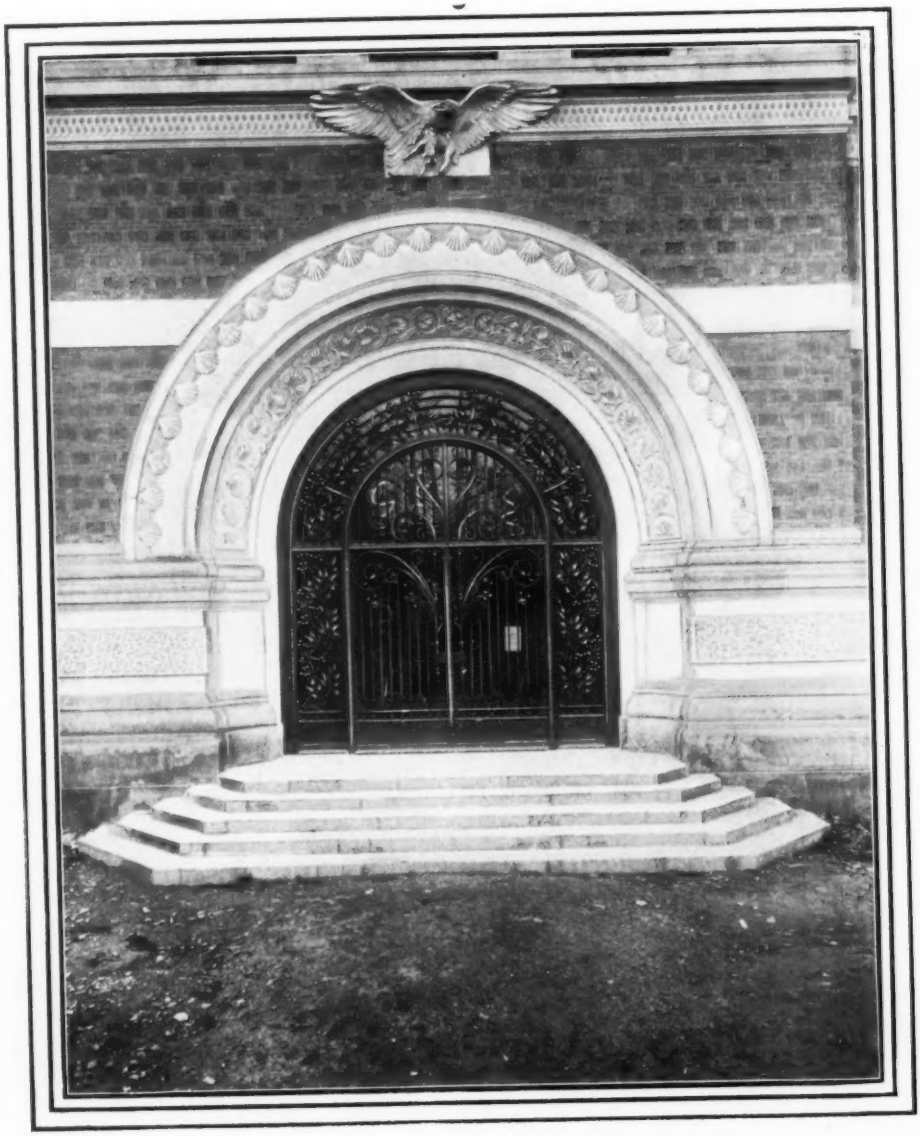


FIG. 4. NATURAL HISTORY MUSEUM—THE ENTRANCE.

FIG. 5. NATURAL HISTORY MUSEUM—SIDE VIEW.

when invention had not yet been supplanted by a slavish repetition of forms stereotyped centuries ago.

The tambours supporting the entablature have for capitals some powerful lions' heads, and the corner tambours two lionesses' heads separated by a finial in form of a turnsol springing from a sheaf. The idea of having capitals formed of pairs of animals doubtless comes from the Apadena Palace at Susa, where robust bulls uphold on their foreheads the beams of the entablature, but we have here a free interpretation that is quite admissible. M. Velton's lions are well placed and fulfill their part of supports.

Above the cornice there is a curved fronton borne upon two piers. This seems to us the part of this façade which is the most open to criticism. Surely the architect could have found something better than this tympanum, which harmonizes neither with the general effect nor with the roof. It is filled with a large decorative composition by M. Allar, "Nature's Three Kingdoms," which is graceful, but commonplace withal.

The minor motives of the façade have received the same careful attention. Note the bunch of flowers starting from the wall. Note, too, in the center of the window-lintels, those vigorous lobsters which mark the spot with their bony carapace. In like fashion, the consoles and corbels bear a sculptured animal, crustacean or saurian, whose silhouette is happily suited to the form of the architectonic member to which it is attached. All these things are happy thoughts that impart life to the front and constitute a decoration in harmony with the *ensemble*. Even above the cornice the architect has shown signs of originality; namely, in the iron pieces which hold the gutter, each of which is ornamented with an insect, treated in a decorative spirit. This is an agreeable variation from conventionality and ready-made formulæ.

On the lateral faces we again find the same careful attention to detail. Firstly, below the cornice separating the two floors there is a frieze composed of shells, a detail of which is seen with that of the entrance door in Fig 4. Then, on every other window there is a set of big birds on the wing; above the odd windows we find some cartouches disposed in a particular manner with the aid of the same palm-leaves that are seen on the front. On these cartouches are inscribed the names of celebrated naturalists. The windows of the upper floor have received special attention. Above each of them there is a niche containing an animal, different in each place, and even the lintel-spring is ornamented, not with the usual dentils, but with small rolled-up shells. Finally, besides the two large bronze bas-reliefs already spoken of, there is a series of marble bas-reliefs with animal figures. These are not all of equal merit. One of the best is an "Entrapped Wolf," by Gauquié. We cannot bestow any

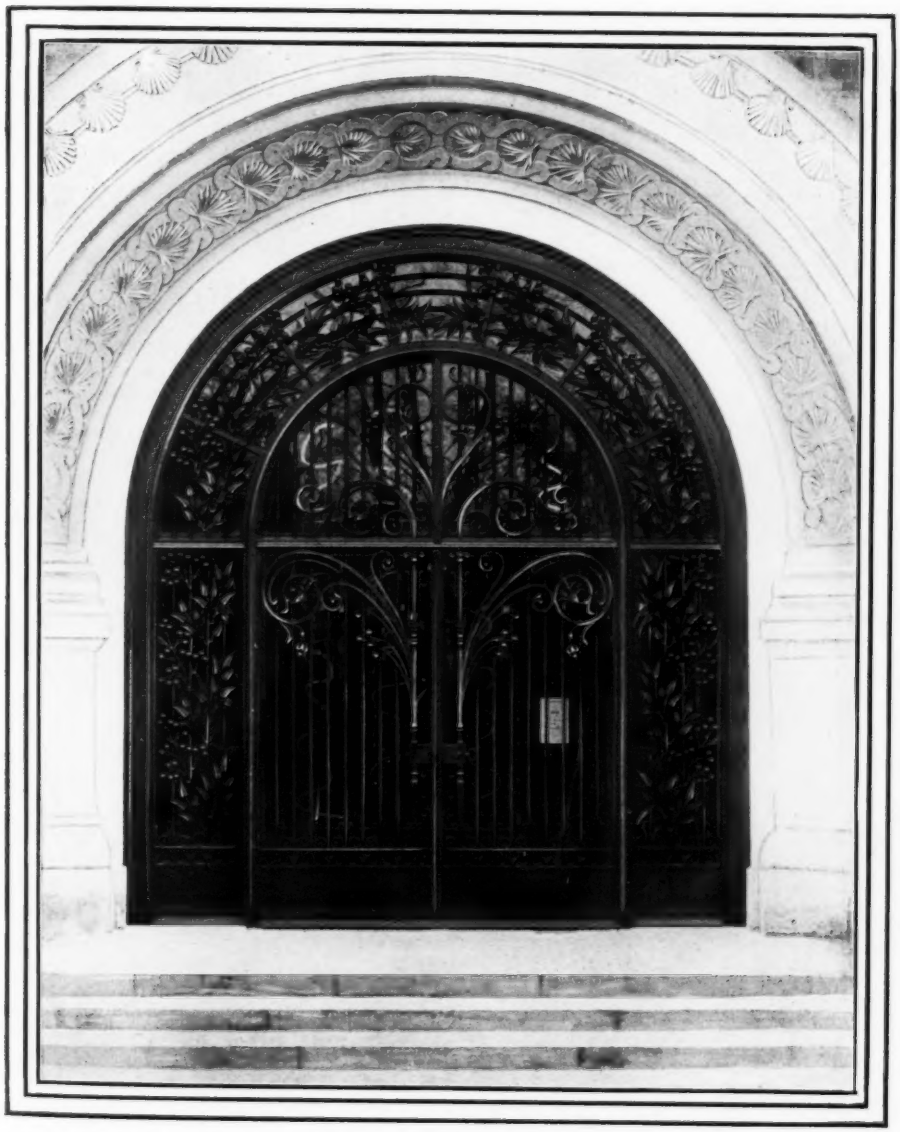


FIG. 6. NATURAL HISTORY MUSEUM—ENTRANCE DOOR.

praise upon the busts of celebrated savants which have been placed on the entablature of the ground floor windows. They are mediocre in themselves and have no especial reason to be where they are.

Let us proceed inside. In order to do so, we pass through a large wrought iron gate. Big branches, completely stylized, spread over its leaves, while its border has smaller branches, with bolder relief and approaching more closely to nature. Both blend gracefully with the massive iron bars. On the right-hand side of the vestibule there is a group executed by Fremiet, one of our leading statuaries. From a decorative point of view we do not find it interesting. As a set-off, we have, on the pillars of the hall which support the springing of the arches, a new motive in the shape of a crab, vigorously treated and beautifully simple. It is an excellent piece of work. We must, however, make some restrictions as to its adaptation to the capital. In this respect the lizard at the bottom of the archivolts seems much more satisfactory, both form and adaptation being thoroughly justified.

The hall is very simple. To the right we meet with a small amphitheater for lectures. Its panels were painted by M. Cormon and were to be seen at the Salon of 1898. They depict "Man's Conquest of the Earth." It would be out of place for us to speak of them in detail here.

All the iron-work—railings, balustrades, etc.—have been treated in accordance with the same decorative principle that we have seen illustrated outside. The hand-rail of the main staircase is in bronze. It is composed of two intertwined branches, one of laurel and the other of chrysanthemums. A glimpse of it is had in the illustration of the hall. It is a rich, deeply-sunk piece of work, but its very richness brings it too near to nature, which it seemingly wants to rival. The main lines are not simple enough. It is not to a sufficient extent the thing it professes to be and which it should be before all—a staircase balustrade. As has been justly said, it looks more like a quickset hedge.

For the small staircases leading from the ground floor to the story above, the decorative theme has been much better worked out. The material is simply cast-iron, but the design is broad and sober. It is highly desirable that our workers in iron should draw inspiration from these irises and look for models in the world of vegetable forms, instead of surfeiting us with the ancient themes, in which there is no longer any savor or originality or life. They are stylized, and, being truly decorative, do not imitate nature, but merely draw inspiration from it. We meet with them again on the second floor gallery. From their root to their blossom, these superb flowers form in verity a rich and strong ornamental motive (Fig. 11).

With a variation, irises are also the subject of the balustrade of the

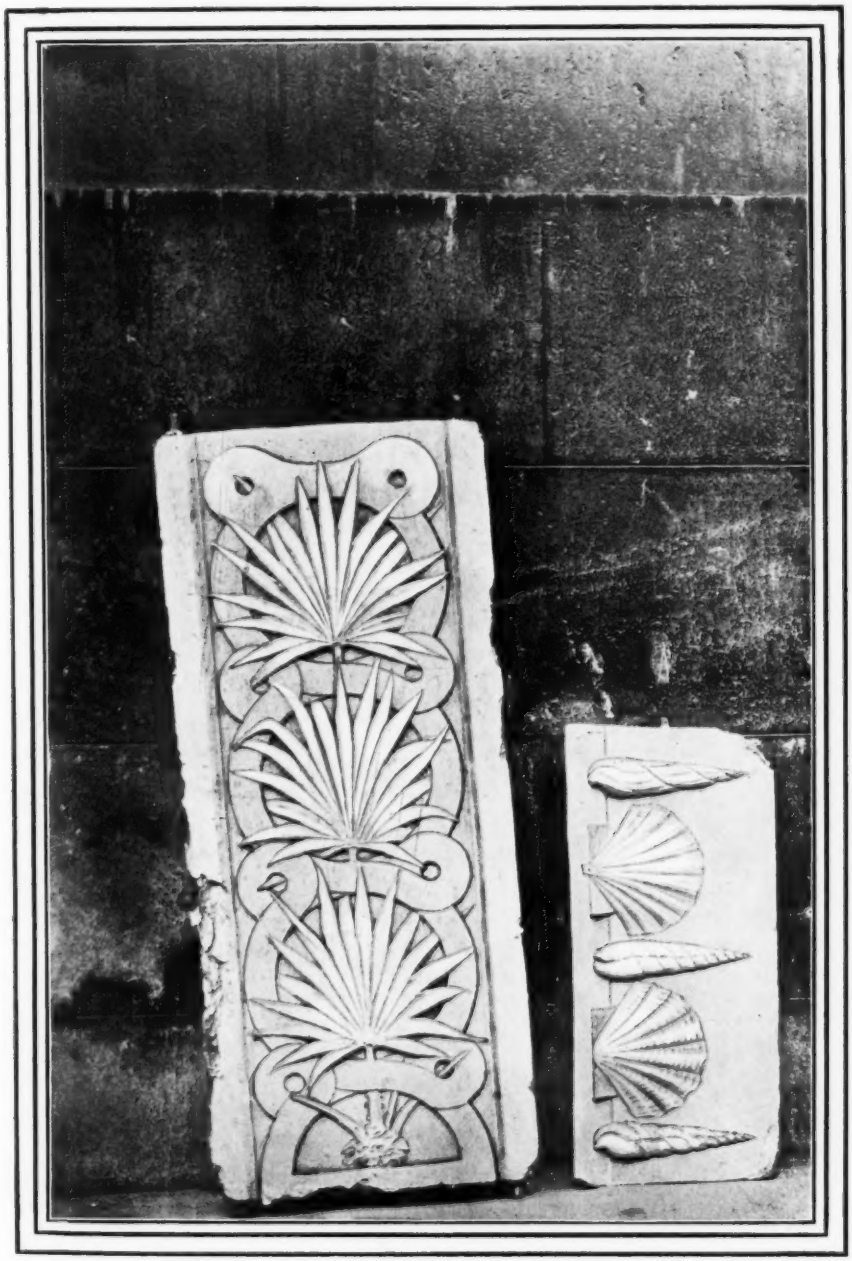


FIG. 7. NATURAL HISTORY MUSEUM—MODEL OF PALM LEAVES AND SCOLLOP SHELLS AT ENTRANCE.

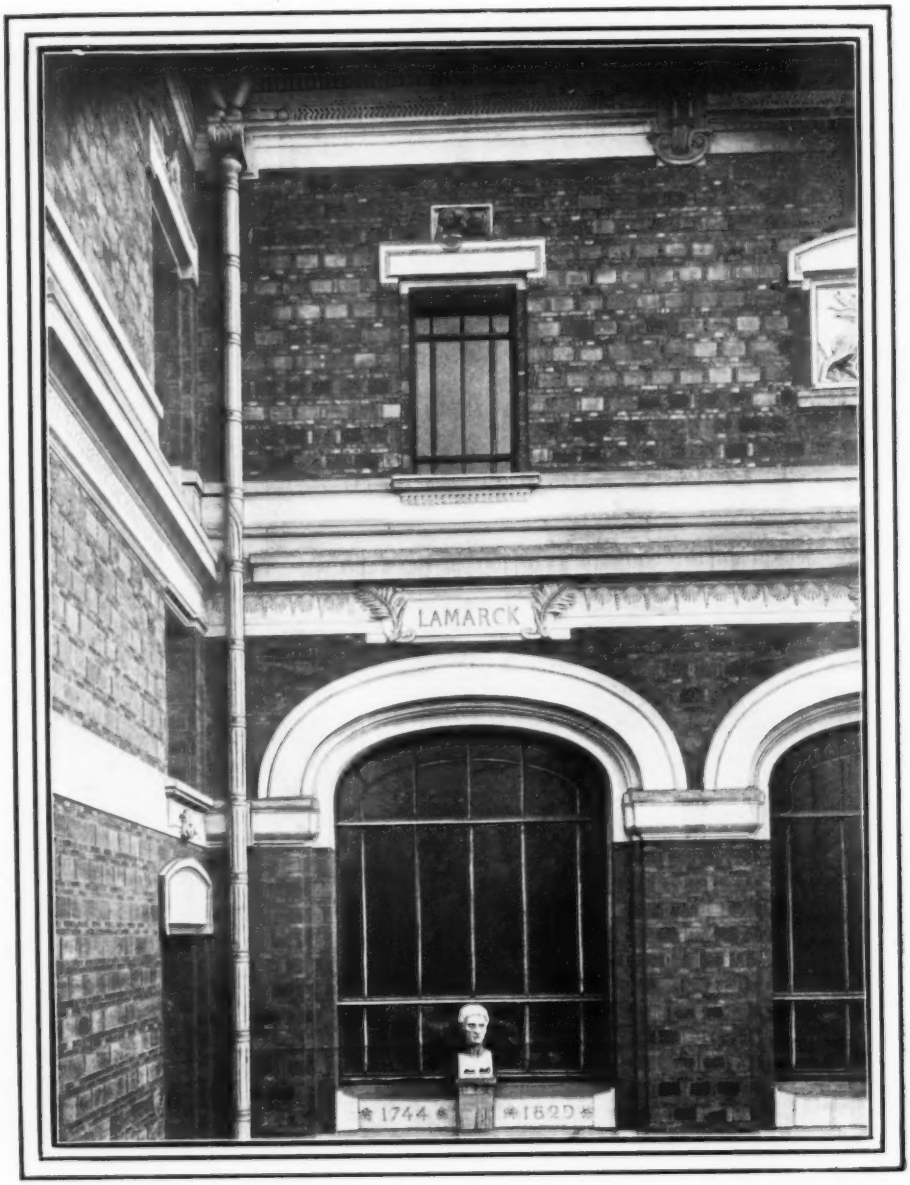


FIG. 8.—NATURAL HISTORY MUSEUM—DECORATION, SIDE FACADE.

FIG. 9. NATURAL HISTORY MUSEUM—HALL AND PRINCIPAL STAIRCASE.

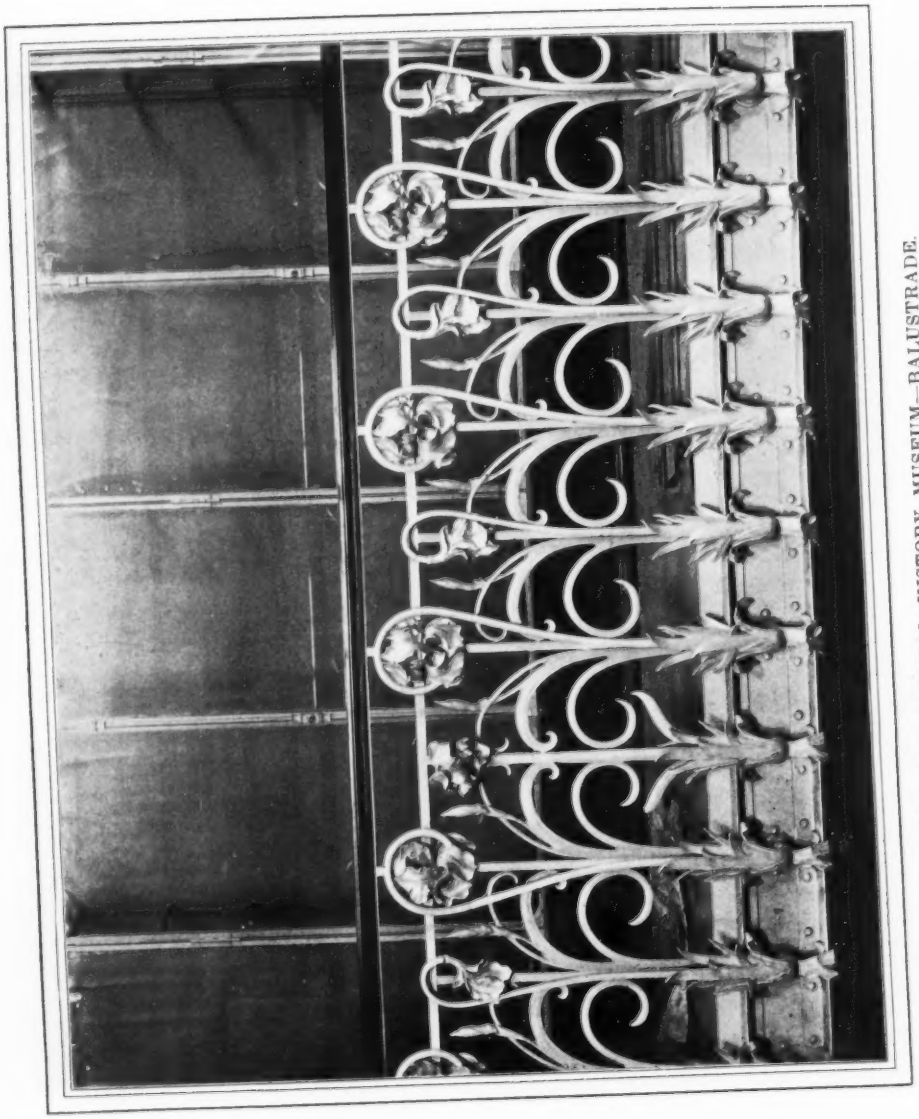


FIG. 10. NATURAL HISTORY MUSEUM—BALUSTRADE.

FIG. 11. NATURAL HISTORY MUSEUM—LITTLE STAIRCASE RAILING.

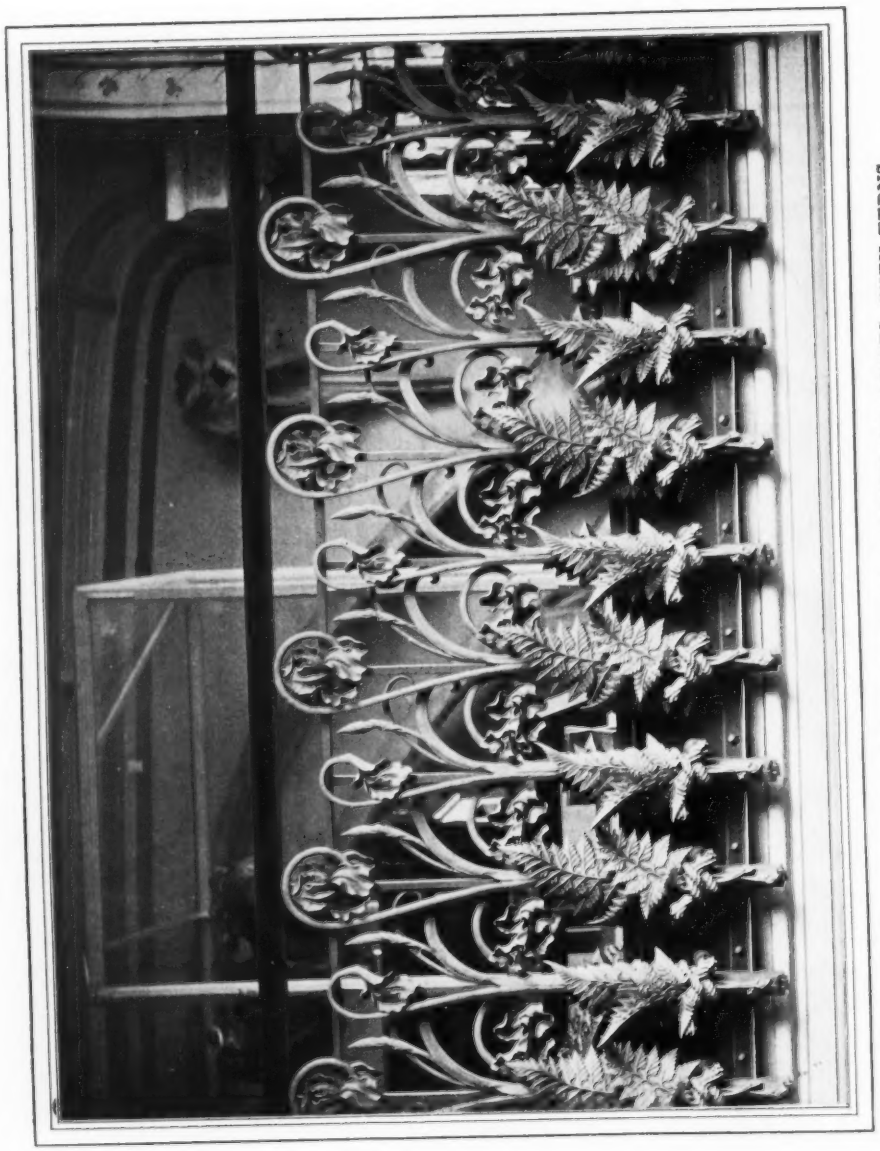


FIG. 12. NATURAL HISTORY MUSEUM—BALUSTRADE, IRISES WITH FERNS.

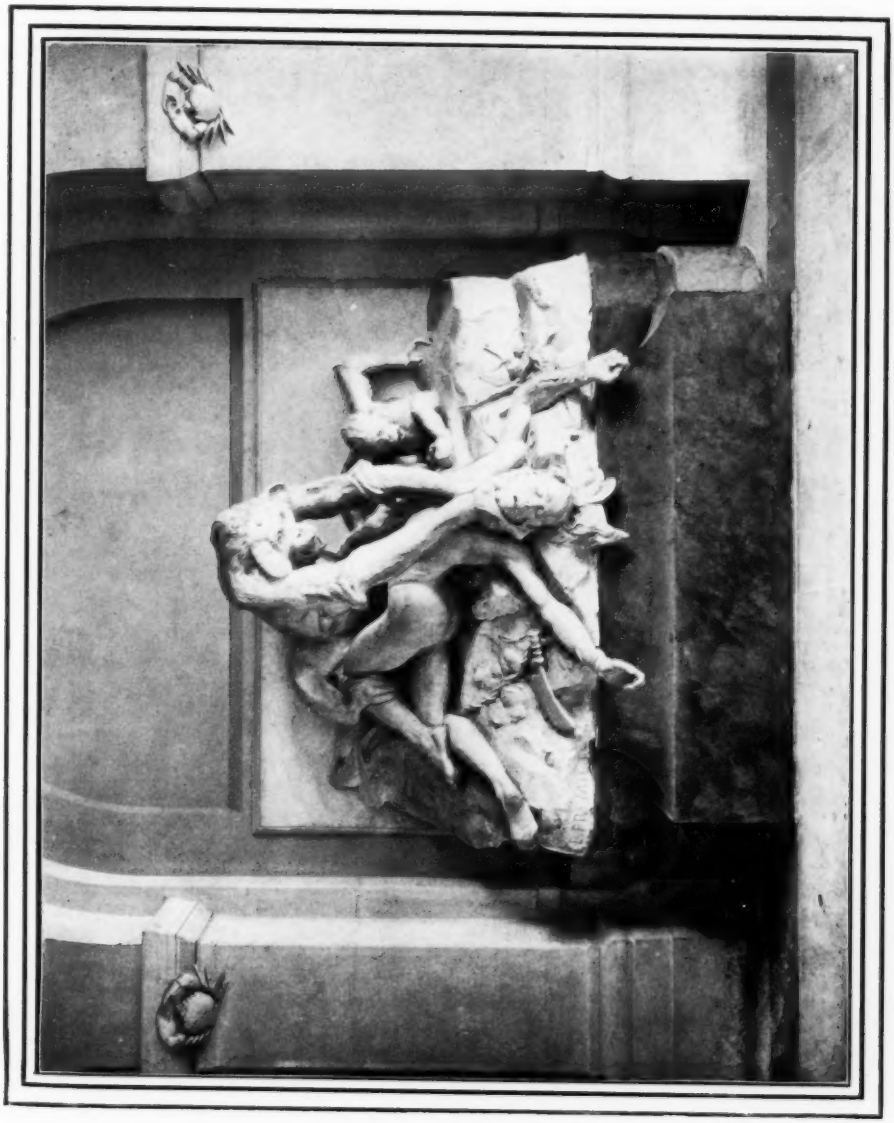


FIG. 13. NATURAL HISTORY MUSEUM—THE "OURANG- OUTANGS," BY FREMIET.

first story balcony. Here they are more flowery still, but a clumsy addition has been made in the shape of a bunch of ferns attached to their stems. It seems incredible that the same artist who conceived the fine decorative effect of the irises can have designed the meager ferns which we see here (Fig. 12). Nothing could be uglier or more commonplace than these tufts attached by a cord which one might believe real.

The *ensemble* which we have just analyzed furnishes material for a very good lesson in decorative art, and we will venture to draw our readers' attention for a moment to two essential points. The first is the imitation of nature, and the second the architectonic value of ornamentation.

Of the former, the balustrade which we have before our view provides us with an excellent illustration. We can fancy our best critics reiterate that for decoration we must go to Dame Nature; that it is she who will restore backbone to our art of decoration, which has become exhausted through a slavish clinging to formulæ and the repetition of the same uncorrected types for a period of four centuries. We, too, believe a return to Nature to be one of the indispensable conditions for the revival of the decorative styles, for it is certain that where there is copying there is no art. You can reproduce the finest of Roman cornices and put it on a modern edifice without doing anything towards the progress of art. The most ordinary ornament-maker who himself searches after decorative forms is more interesting than the cleverest copier of a Louis the Sixteenth armchair. The former displays invention, and individuality, while it is imitation which guides the latter. It is, therefore, necessary—as we are obliged to have models and that nothing can be created in a dark room—to open one's eyes to nature, that inexhaustible mine of rich, graceful and beautiful forms.

But when our most recent critics have addressed a glowing invocation to Nature and talked of the Gothic style and the flora and fauna of our climates, they stop, as if it were sufficient to copy nature in order to attain the beautiful. There could not be a more dangerous illusion. Every artist possessed of the least ability can reproduce with precision a branch of foliage or a bunch of flowers. Our young girl amateurs excel at this task. But that is just as vain a work as simply copying a classical ornament, and even more so, for the ancient ornament has undergone the modifications necessary in order to obtain a decorative value, which decorative value is absent from the motive taken directly from nature. It would be an interesting task to point out the origin of the great decorative styles and to see from what living forms sprang, ages ago, those ornaments which to us are purely decorative and in which it is hard to trace the ancient types whence they descend, to such a great extent have

they assumed, in the course of their long decorative life, the exclusive quality of an ornament. The modern artist, if he turns to Nature, as he easily can, should reflect upon the essential condition of the work he is going to create and which should be above all decorative. A branch of chrysanthemums in a vase is a thing light, supple, delicate and infinitely shaded. Can you make it reappear, just as it is, on a railing in solid bronze? Do you imagine that people will look with the same eye at the real chrysanthemums in the vase as at their representation in bronze along the staircase? Here, they are flowers; there, in order to be an ornament, they have first to undergo a transformation by art, which gives them a different life in an imperishable material. They have to be stylized, and it is in this passage from the living flower to the ornament that lies all the art. The flower, in itself alone, is not an ornament. One can go to nature and yet produce poor work if one has not grasped the necessity of the radical transformation which it must undergo in order to obtain a decorative value. The conception of the ornament surpasses the idea of the living form. All the great decorative epochs show the stylization of the living forms.

Views of the Museum are before us, where we find illustrations of both cases. Here everything comes from nature, and yet there are some mediocre things beside the good ones. In the balustrade with the ferns and irises, the irises are superb. They have undergone a strong process of stylization; they create no illusion, and nobody can be deceived by them. The source of inspiration is the living iris, but the necessary translation has taken place. The cast-iron iris does not produce, minutely and exactly, the real plant. Art has exerted its influence on those large stems and those rolled volutes. The iris has entered upon its new decorative life, in pursuing which it will move farther and farther away from the living form whence it is derived.

The bunch of ferns, on the other hand, has no vigor, no personality, and yet it resembles the real thing to an astonishing extent. Not a nerve is faulty. A little more and, if well presented, it would deceive one, just as does the string with which it is tied. Nothing is lacking, save the art, save the indispensable stylization; but the result nevertheless is something poor, cold and lifeless. The artist's rôle is reduced to a minimum; he is a mere copier, which is easier, no doubt, but produces a negative result.

These remarks are applicable to more than one motive in the same building, but particularly to the railing of the main staircase.

The second point upon which we desire to dwell a little is that of the architectonic value of an ornament; that is to say, of the place it should occupy in the edifice. It is the most important matter, and also the most difficult. An ornament may be excellent in itself and

yet be lost if it is not put in its right place in the edifice. It must constitute an integral part of the whole, and appear to be a necessity, the beautiful expression of an organic form. The study of the ancient styles will, in this respect, be most fruitful in consequences. In those admirable models, an ornament, although exquisite in itself, is valuable above all by reason of its appropriate location. One should meditate in front of a Gothic cathedral, of a Greek temple. One, then, understands what the architectonic value of an ornament is; one sees how its dimensions and its degree of relief are nicely proportioned to the place it occupies; how it matches the architectural form of the member to which it is applied, and, by that member, unites itself with the edifice. Then, too, one understands how, even amid the greatest luxury, it always has a meaning, a *raison d'être*; and

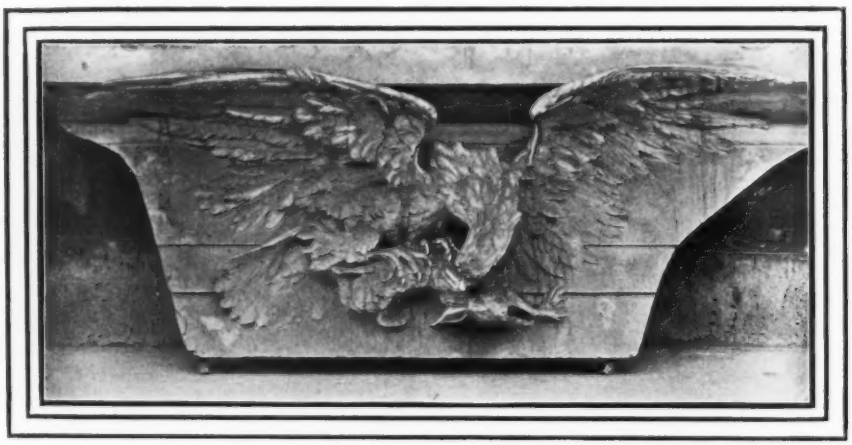


FIG. 14.—EAGLE AND LAMB.

this is exactly of what we are least accustomed to think. These are interesting points, and points which have to be solved if one wishes to produce sound architecture; and if we examine modern works we find that these are the very points which apparently receive the scantiest amount of attention from the architect.

In the Museum we shall find certain things deserving of commendation and others which are to be avoided. The motive of the big birds with outspread wings, under the cornice, is a legitimate one; their form corresponds well with that of the architectural member which they cover, and the only reproach to be made is that they are too real. Similarly, the decoration of the corbels and consoles is truly architectonic, in the relief, in the subject and in the place it occupies in the edifice. The capital upon which reposes the crab, however, pleases us less (Fig. 9.) The crab itself is an excellent piece of decoration, stylized, vigorous and without meanness; but its location is not happy. The crab is manifestly placed upon the cap-

ital to ornament it, but its form does not harmonize at all with that of the architectonic member it covers. Place it on a corbel or on a key-stone if you like, but not on a capital! The lizard on the archivolts is much more suitably placed.

This criticism is sufficient. The principle once laid down, one can find the application thereof for one's self.

We have excellent sculptors in France. For the animal sculptors Barye's and Cain's lessons have not been lost; but in order to attain a great decorative style a further effort is needed. They must mediate upon the essential questions of place and of subordination to the general effect, as also upon the ornamental value of the subject itself which they depict, for therein lies the difficulty.

The Museum affords food for reflection on these important problems, and of some it gives a clear and interesting solution. To M. Dutert belongs the credit of having called attention to the fundamental rules of decoration and of having done much towards lifting our decorative art to a higher level.

Jean Schopfer.

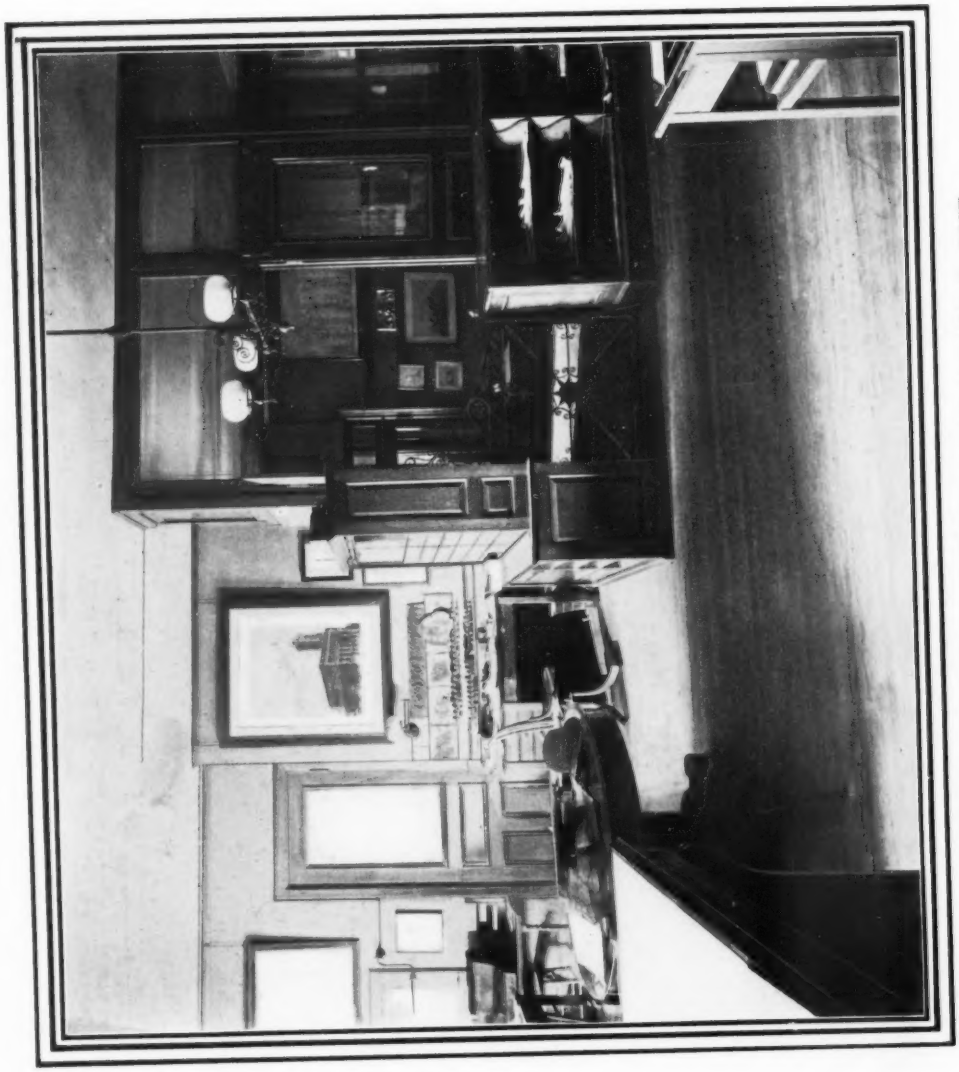
GEO. B. POST.

Geo. B. Post's
Workshop.

Where Our Architects Work

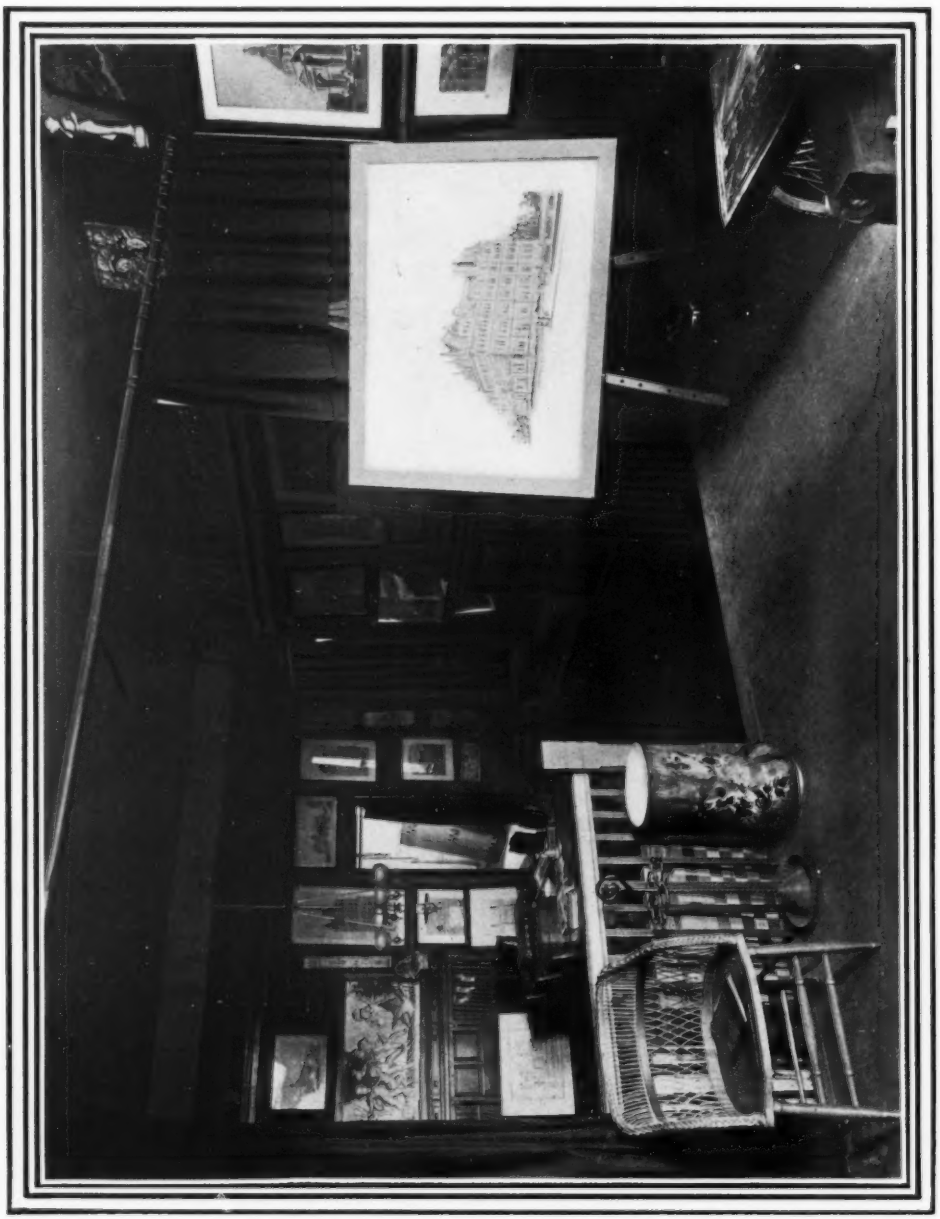
No. 1.

33-35
East 17th Street
New York City.

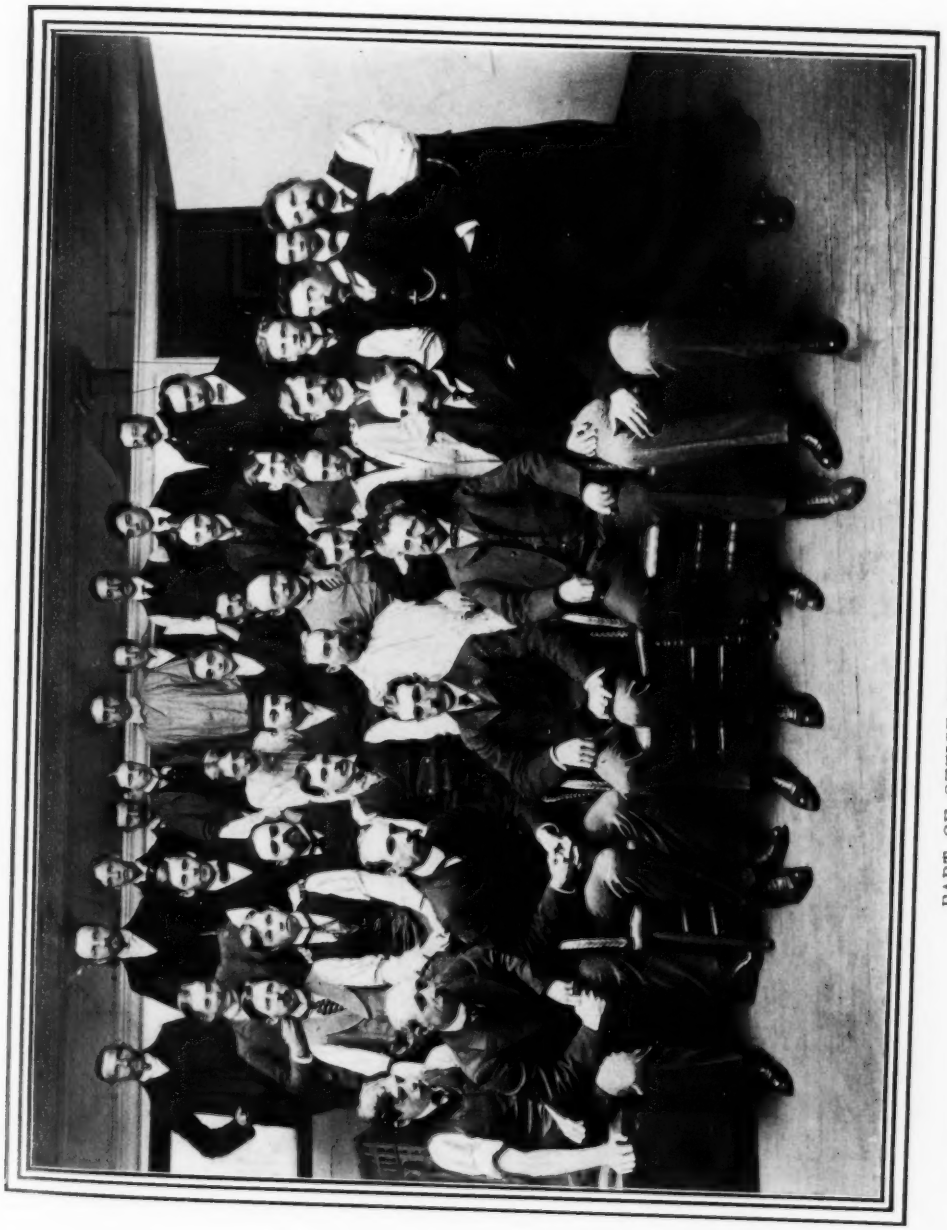


FRONT ROOM AND ENTRANCE HALL—OFFICE OF GEO. B. POST.

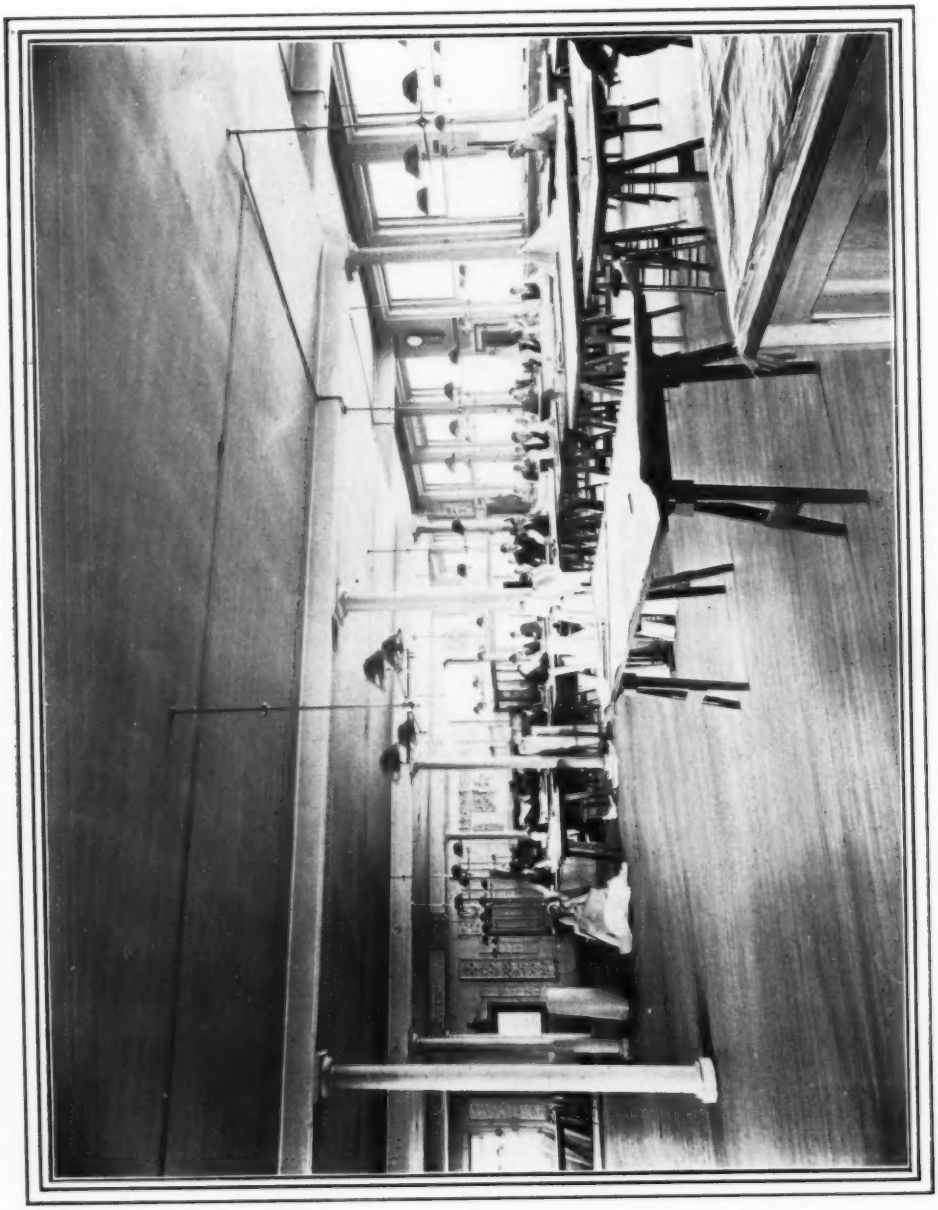
RECEPTION ROOM—OFFICE OF GEO. B. POST.



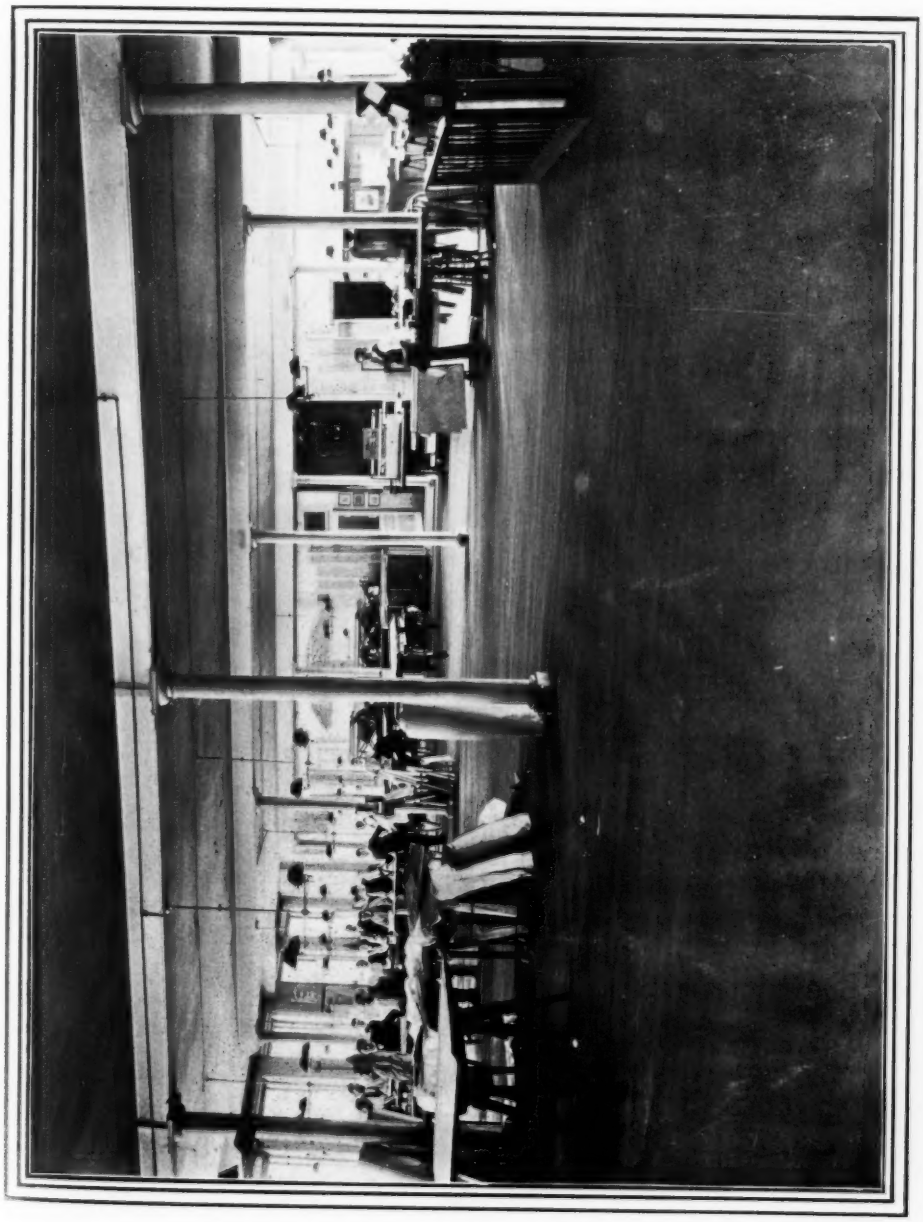
RECEPTION ROOM FROM FRONT OFFICE—OFFICE OF GEO. B. POST.



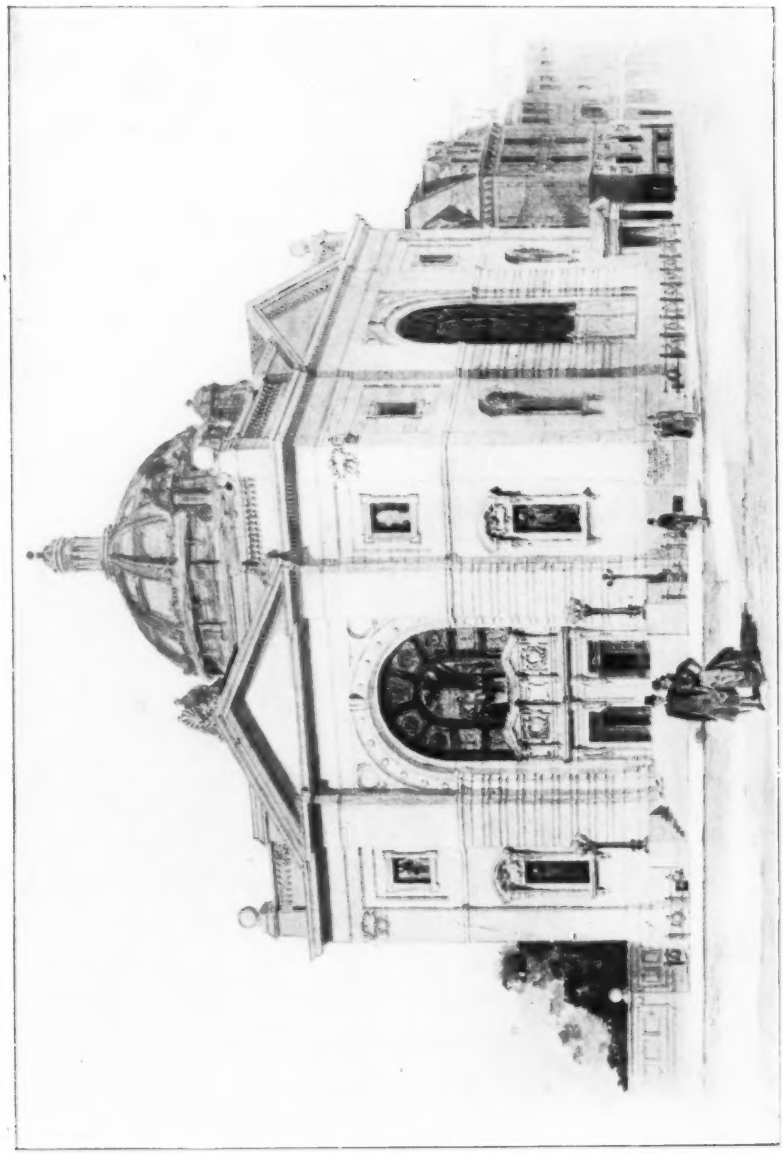
PART OF OFFICE FORCE—OFFICE OF GEO. B. POST.



DRAUGHTING ROOM—OFFICE OF GEO. B. POST.



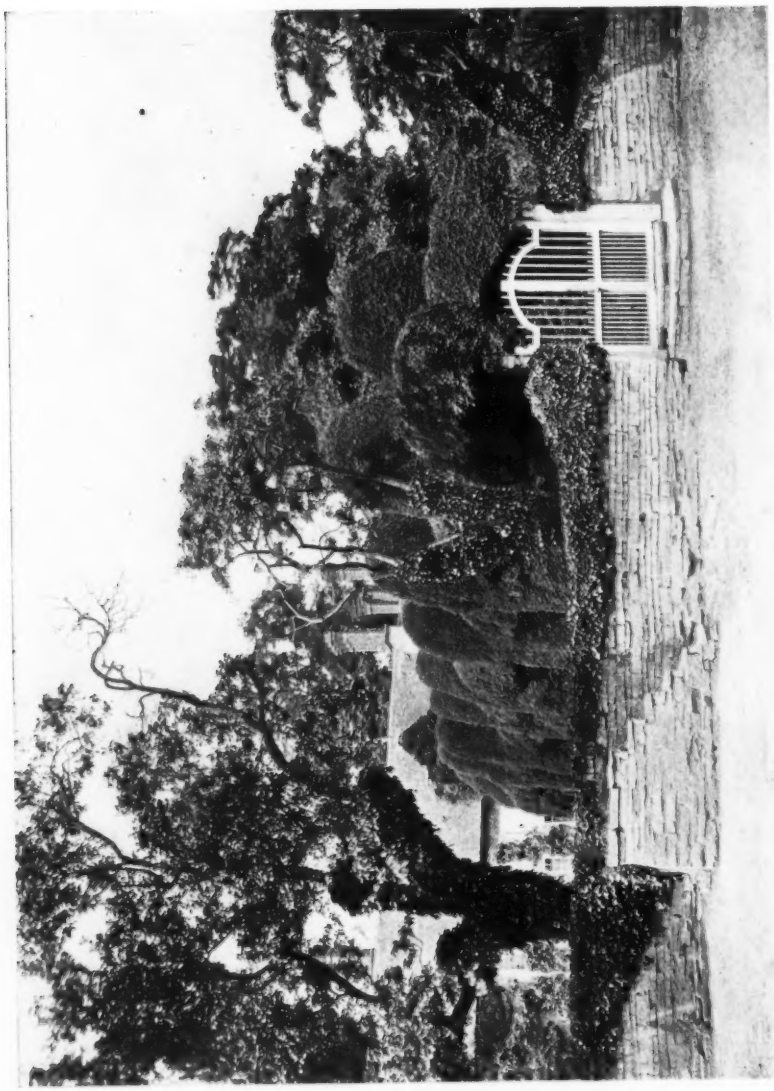
DRAUGHTING ROOM—OFFICE OF GEO. B. POST.



SECOND CHURCH OF CHRISTIAN SCIENTISTS. F. R. Comstock, Architect.

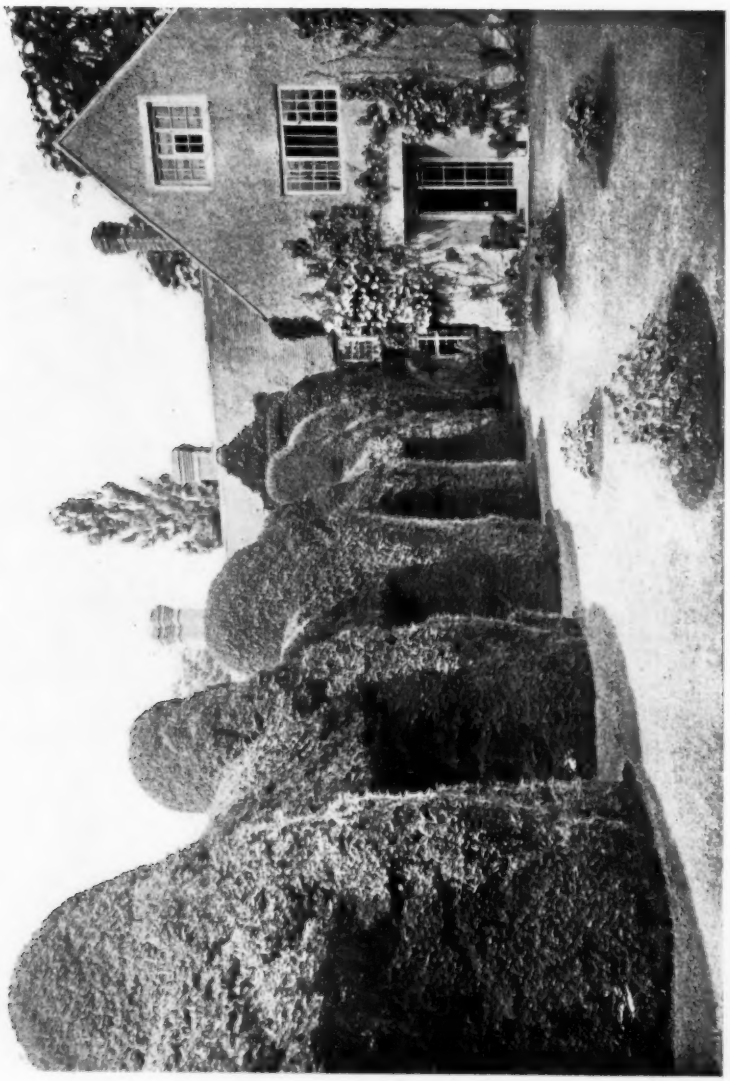
An Old English Manor

The English Manor house occupies no inconsiderable place on the stage of English life and literature. It is also one of the most picturesque products of English Architecture. We present in the following pages, from "Country Life," a series of illustrations of Cleeve Prior Manor, one of the most characteristic survivals remaining in Worcestershire.

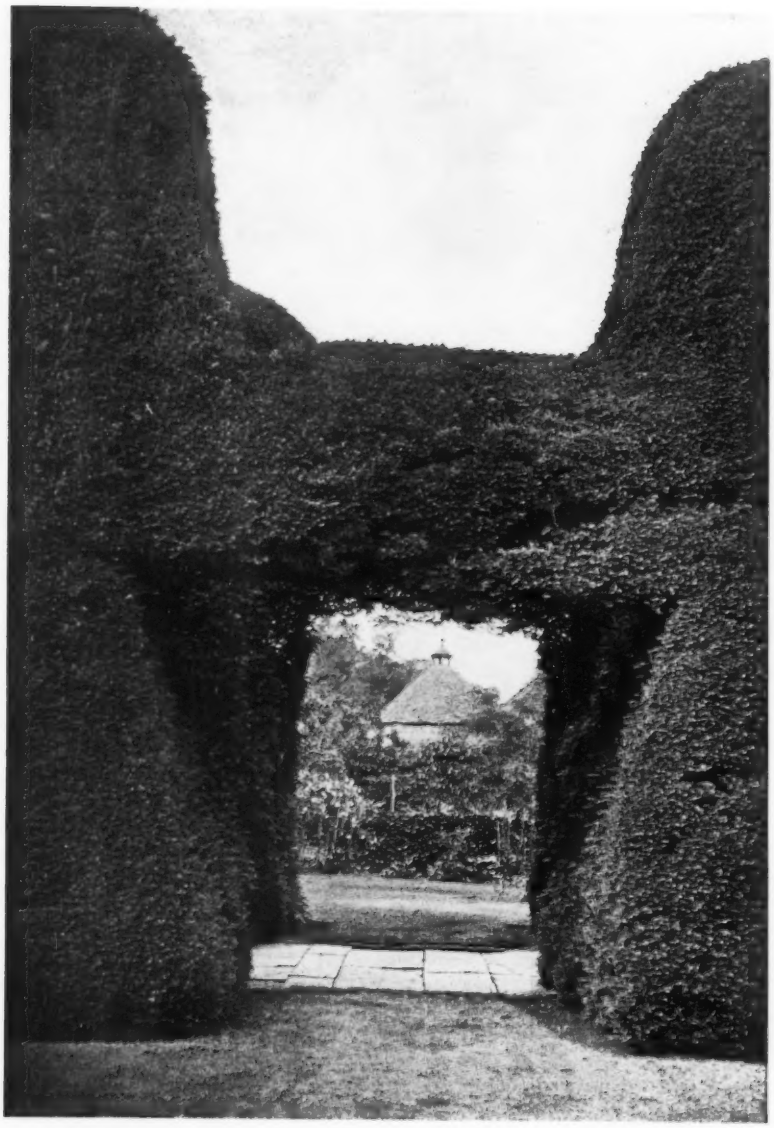


CLEEVE PRIOR MANOR.

Worcestershire, England.



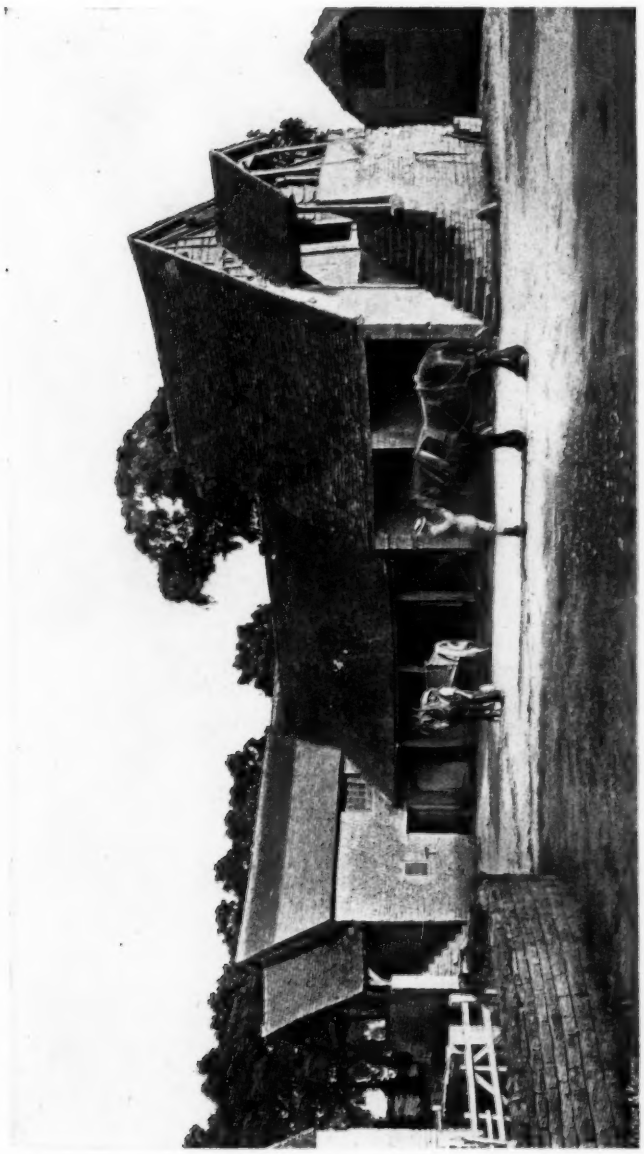
CLEEVE PRIOR MANOR.—THE EAST GABLE.



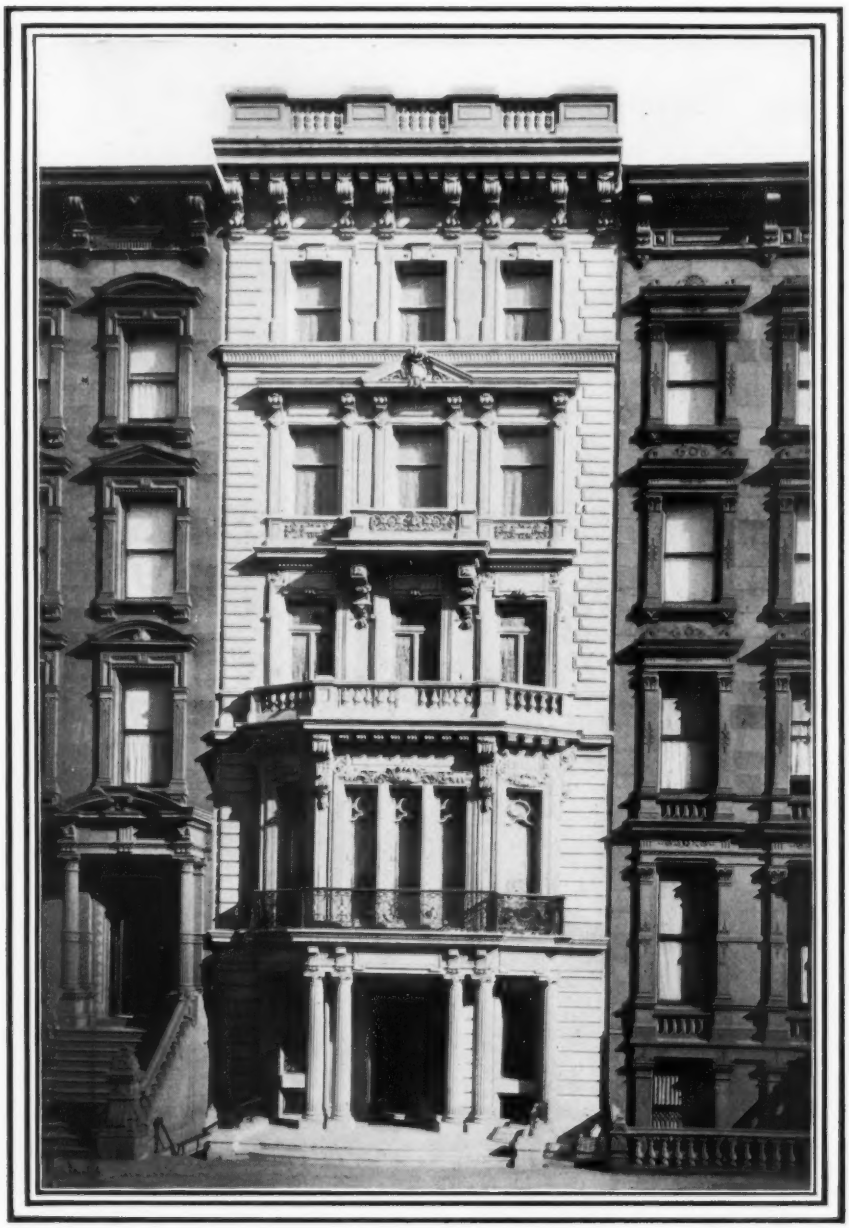
CLEEVE PRIOR MANOR.—A PART OF THE YEW AVENUE.

CLEEVE PRIOR MANOR.—DOVE-COTE IN THE FARMYARD.

CLEEVE PRIOR MANOR.—DOVE-COTE.



CLEEVE PRIOR MANOR.—THE CART HOVELS.



RESIDENCE OF ADOLPH LEWINSOHN, ESQ.

West 57th Street, New York City. Brunner & Tryon, Architects.

THE ART GALLERY OF THE NEW YORK STREETS.

AS in beginning the examination of pictures in an exhibition, so in considering the street architecture of New York, it is the most recently produced of the works of art exhibited which demand the most immediate attention. If we can imagine an exhibition at once retrospective for thirty-five years and *actual*, then we have nearly the conditions of our uptown streets, and it is the works of art produced during the last year or two which demand special notice, and this in comparison with their slightly older neighbors. East and West Fifty-fourth Street seem to supply a good set of fronts to comment upon; for in these two short stretches of street, reaching from Madison Avenue to Sixth Avenue, and a little more than quarter of a mile in length, there are several interesting smaller fronts and the imposing palace of the University Club.

Beginning with West Fifty-fourth Street: No. 46 is singular in its independence as a design. It is rare that any New York house front is so much of a unit, so frankly designed for itself, and, while not calculated to be less friendly to its neighbors than another design, still has a character of its own as if brought fresh from a city where such designs are more common than with us. The scheme of one huge "loop window" embracing the working windows of two stories and all of them, while a third story window carries up the vertical lines and is hardly separated from the great opening below by a stone balcony whose railing is of light wrought-iron work, so that the lines of the stone casing are hardly disguised; while the vertical feature, large and important as it is, is carried up yet further by a stone dormer is a scheme dangerous to handle in a narrow city front, because of its undue tendency to vertical lines. In the present case this tendency is emphasized by the use of narrow vertical panels of brick contrasting decidedly with the pale grey limestone of the window casings, and this again is emphasized by the use of two colors of brick calling the eye most forcibly to these panels chequered with subdued scarlet and dark brown—the colors of hard brick and extra hard burned brick. Nothing in the ground story (the architectural basement) contradicts this severe vertical unity; and the treatment of the roof-front above the cornice emphasizes this treatment by the fenestration which is contained in a very large central dormer and in two small bull's-eyes which flank it.

The details in themselves are not important; the sculpture of the lower balcony is rather meaningless—the perfunctory scheme of the northern Renaissance; and the iron work is still less original in design. The very sensible use of small casement windows with the valves swinging outward and the almost inevitable result that small

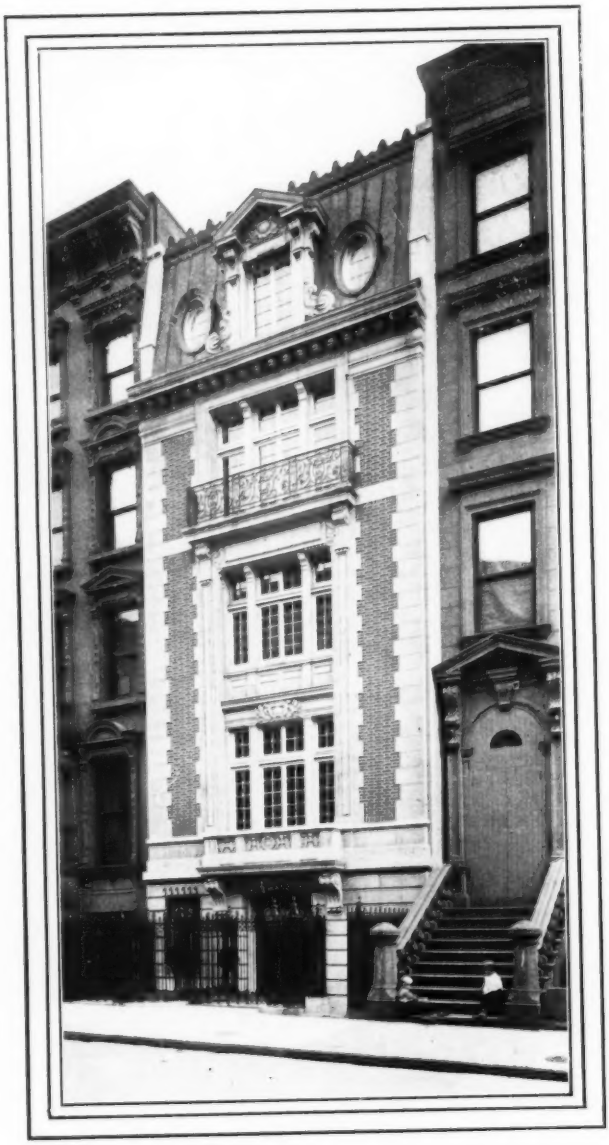


Fig. I.
West Fifty-fourth Street, No. 46.

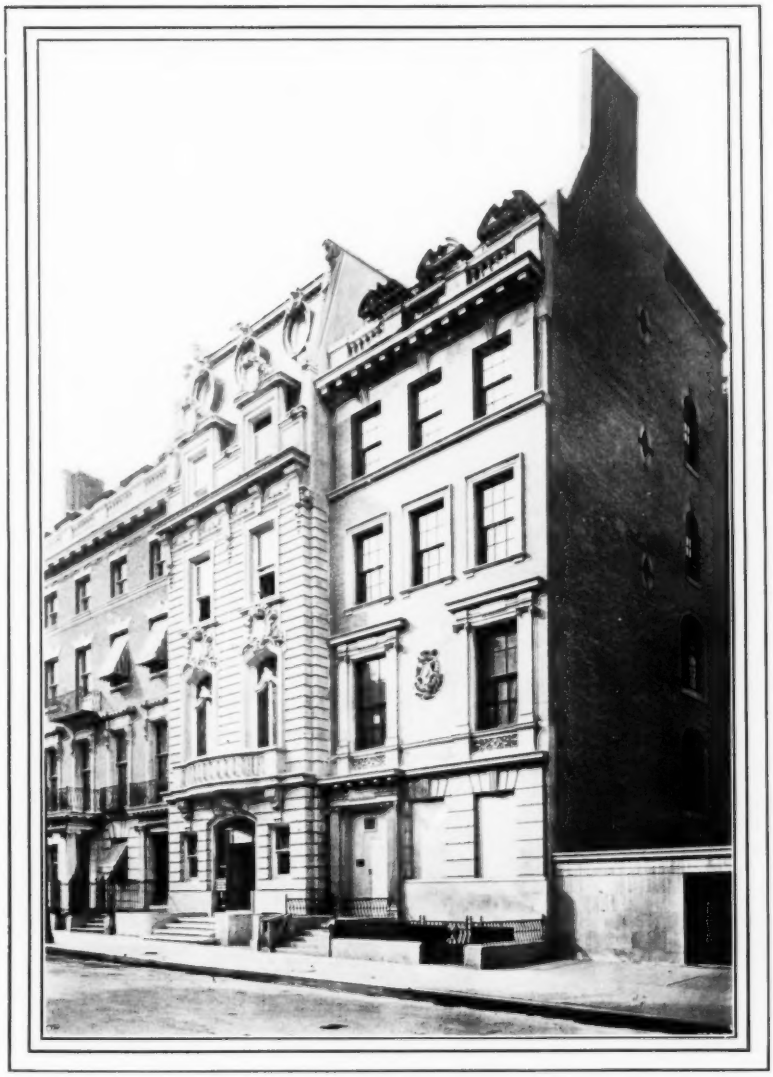


Fig. II.
No. 7 to the left; No. 5 to the right; West Fifty-fourth Street.

lights of glass are used in these windows help the general archæological character of the design as of a good old French *petite maison.* Still the main thing in the whole design is the resolute unity of conception which marks it and which, as has been said, is very unusual in our buildings.

No. 7 is another simple and direct conception; not so much concentrated upon its vertical axis but having this necessary centering of the design done fairly well by the great doorway with two small windows (which obviously point to a single large entrance hall) and the balcony immediately above with a pronounced swell in the middle. With the basement wall so treated and the immediate superimposed feature emphasizing this treatment, nothing else can tear the front to pieces. It is bound to have a certain unity.

The front next towards the East, No. 5, is one more of the too markedly simple fronts, simple as with too marked an intention to be simple, which the study of Georgian architecture has made common. There is in such a design an absence of significance which is perfectly natural and comes of the very conditions of a house front that should be inexpensive but which still lacks meaning. The shield between the windows of the principal story affords a kind of centre to the composition, but the use of a thing so meaningless in itself only emphasizes the point.

It should be understood that the mere mention of a front in these notes implies a certain attractiveness in the design. Nothing will be named merely for reprobation; nor will anything be named which is without meaning as an architectural composition. This is the standard which should be, and probably is, maintained in the case of contemporary criticism of the sculpture galleries and picture galleries; and this at once establishes a certain elevation of the standard of criticism. This standard cannot, indeed, be very high in the case of modern designs; and the reason for this has been stated so often in these columns and elsewhere that it need not be specially urged; but there can be some standard—a standard marked and defined in a sense by the insertion in this record of the designs chosen for comment.

The Georgian epoch, pure and simple, is revived in the buildings on the other side of No. 7. Here two houses, Nos. 9 and 11, have their façades forced into one by the placing of a projecting porch with Ionic columns in the middle of the whole five-windowed front. The house, No. 9, which evidently possesses two of the five windows in each tier, has its door-piece flat and, therefore, subordinate. Its details are in harmony with the larger porch and with the whole front. This, in its frank adoption of the forms and details of the eighteenth century work, would be an excellent Georgian façade were it really a single fifty-foot house. The reader may decide for himself how far

Fig. III.
The wide front in the middle includes Nos. 9 and 11 West Fifty-fourth Street.

the lack of frank acceptance of the situation may prevail to modify for the worse the character of the design.

Another admirable porch is attached to the house No. 19, whose front is not otherwise remarkable in design. There is much worked granite about the architectural basement of this front, the granite being of a beautiful color and texture, mottled with red and speckled with black, and yet not too emphatic in tone. Of this granite the porch is built, and in the skilful and unusual fashion which must be described. The necessarily wide intercolumniation of the front is helped out and excused by the close setting of the uprights on either side. This is managed in the following fashion; a pilaster-like break is made in the front on either side so that the whole porch is backed by this slight but well marked "breast;" from this project again the granite pilasters one on either side; and the columns, two on either side, are, as is usual, centered upon these pilasters. The first column is set as close to its pilaster as its capital allows; this also being a common feature; but the outer column is set about a diameter and a half out. In this way a very decided appearance of solidity is given to the porch when seen at all at an angle. The wise disposition by which the columns rest, not upon the always feeble platform or topmost tread of the stoop, but upon pedestals which, in turn, are carried by a very solid-looking base block, is a bit of a revelation. The cut stone stoops up and down Fifth avenue would not be as insufferable were they treated in this way. The proportions of the Roman Doric order being well cast and well maintained among themselves the whole is an excellent piece of that rather perfunctory draftsman-like work which passes nowadays for the best architecture. There is something of reality in it as well; for the unusual course has been taken of polishing parts of the columns and pilasters, namely, the fillets between the flutes. In this way all the rounded parts, hollow flutes and projecting reeds alike, are left smooth from the tool, but the flat parts and those parts of the original outer curve of the shafts which correspond to the flats are polished. This, in the pale red granite, shows not any too strong contrast of part with part.

Nos. 12 and 14 are two very remarkable fronts each entirely in white gray limestone and very much carved. Now, when one gives to a city the view of so rich and so large a mass of applied sculpture, there are two ways of considering the unusual gift. On the one hand one would not hold to a strict account anything as welcome as an abundant display of architectural sculpture; but, on the other hand, one might argue that the greater the pretensions to architectural prominence the more exacting should the criticism be. This difficulty is enhanced by the consideration that sculpture cannot be well done in New York to-day unless under unusual circumstances. The chance of something fresh and individual, at once well composed and

Fig. IV.
West Fifty-fourth Street; porch of No. 19.

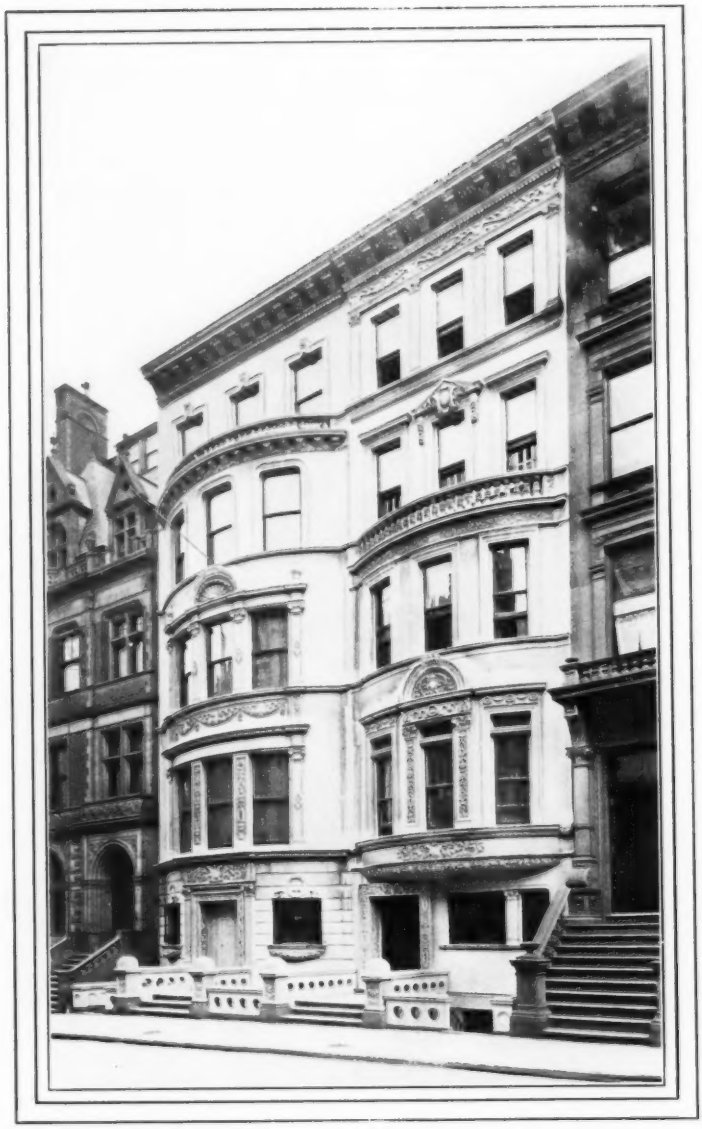


Fig. V.
West Fifty-fourth Street: No. 12 on the left; No. 14 on the right.

well worked with the requisite depths and projections, with the proper casting and outlining of shadows and the proper emphasis and gradation of the lights is not so easy to get in New York to-day as, perhaps, it was thirty years ago. This comes from the recognized habit of taking all the sculpture for a building direct from photographs, without even the intermediary processes of recasting them in the mind of an accomplished designer. More than one of our men of the middle time—of the men of forty and thereabouts, who are in the height of their earlier successes—have said to the writer that this is confessedly the case, "that no architect now dreams of designing his own sculpture." Now, it is not essential to study natural leafage and bird form and therefrom to compose, absolutely *de novo*, a lot of sculpture the like of which has not been seen on earth. That will have its turn by and by as it has had its turn in the past. For the present, we are concerned rather in so recasting the sculpture of admitted styles and recognized fashions of decorative work that each piece shall be appropriate to the place which it is to hold in the new façade.

It appears, however, that no such achievement is now possible in New York unless under the control of a sculptor of high rank who has himself given thought to decorative work. An architect could do it, indeed; but this only after making himself a sculptor in theory, at least, and, to a certain extent, in practice. A number of pieces of ornament must be modelled and broken up before the trick is caught again and the requisite layout of sculpture for a panel shall be again within the reach of our designers.

The curious thing about decorative sculpture is that if not well designed in itself it is also, inevitably—universally—always—poor in its general effect, near and at a distance. This is one way of saying that well-designed sculpture is good when viewed from any distance. It is the ear-mark of good designing, in this and in other kinds of decoration, that the pattern is beautiful in itself and leaves beautiful spaces between it; that figures of the pattern and spaces between the figures are alike effective near by and far away; that the true outline of the pattern or of the background is effective when seen in detail and also effective when the eye is so distant that only the large divisions are noticeable. The designing of arabesque in any of the senses of that much-abused word, is the greatest possible amusement and delight to the men who can design and who have a little patience. Patience, because such things are not done in an hour nor under the two-fold pressure of clients and contractors. He who designs sculptured adornment must be as undisturbed in his retirement as the mediæval sculptor was under the roof of his shed.

Hence it is that one doubts whether on the whole the panels of the pilasters are better for the carving which, in this case, has been given to them, and whether the very elaborate corbelling of the shallow

Fig. VI.
West Fifty-fourth Street, No 28.

rounded oriel window is better with its florid scroll work than it would have been with some suggestion of radiating godroons or the like, and the eye is led on to the more strictly architectural forms and notes that the very rich window between two simple ones occurring in the second story of one house and the third story of another is unfortunate. If anyone doubts that he should look at the second story of the eastern house where the windows of a similar story in the curved swell of the front are treated in a uniform fashion. It is always difficult and of doubtful propriety, this giving to the central window of three or five a peculiar architectural emphasis; it contradicts the scheme both visibly and in a sense morally, and one knows better, so to speak. On the other hand, that is an admirable bit of straightforward designing, the small ground story window of No. 14, with the pilaster-like mullion dividing it into two unequal parts.

No. 28 is pretty in color, its red brick (dull crimson) and its red stone (orange brown) playing with one another charmingly. This house has also a dignified "box stoop," with good simple iron work, and the front door with its appurtenances is very well managed.

The houses on the east side of the avenue are not so interesting in an architectural sense: speaking always of the façades taken by themselves and abstractly, without reference to and without knowledge of the connection which the plan within has to the exterior. No. 4 is what would have been called a palace (or, at least, a palazzo) forty years ago. It is, indeed, a house of greater than the common width, five stories in height, the lowermost story forming an architectural basement with the entrance in the correct style, and having above this the architectural feature, not uncommon nowadays, of an elaborate and massive balcony. The whole is in white limestone, and the front is tranquil, simple and not ineffective. As a mere matter of proportion, the four superincumbent stories seem to call for a more lofty basement story, that is to say, for a greater vertical distance between the sidewalk and the balcony. The balcony itself is finished with a not disagreeable parapet of elaborate scroll work.

It is curious, by the way, how completely this "American Basement" plan controls the situation. The present writer tried in vain to recommend that system and that arrangement, a third of a century ago. What then is the system of which, in this humble way, a prior right of invention is claimed? It is merely the system of putting the kitchen and offices on the level of the sidewalk, or, at least, in a story whose floor shall be raised not more than a doorsill's height above the sidewalk: and furthermore, putting the entrance doorway or both entrance doorways, if there is a separate one for the kitchen, into the wall of that same *rez de chaussée*. All other questions are questions of detail. Thus, the particular form which seems to the present writer the most satisfactory, is that of having a ground-floor recep-

Fig. VII.
East Fifty-fourth Street, No. 4.

tion room, or at least such a waiting room beside the front door, as will do for the reception of persons calling on business. The modern custom is rather, at least in elegant houses, to open up the hall of entrance into a room the whole width of the house; but this seems to be in deference to the wish, common to lovers of axial symmetry, to put the entrance door in the middle of the façade. If this fancied necessity could be put aside, the division of the front into an entrance lobby at one side and a reception room filling the rest of the front would certainly be better economy of internal space. Otherwise, nothing but good can be said of the American basement plan. It seems to have begun its successful career when, fifteen years ago, certain old houses were altered by their owners, and when the architects employed bethought them of this scheme of uniting their proper, their professional, their well-considered views of what the interior should be with the existing New York front. The inevitable course was to do away with the accursed high stoop, and to replace it with an entrance which very often, as in the Players' Clubhouse and many a residence in the same part of the town, has the sill of the doorway a little below the sidewalk with a step or two down to the area from which in turn a single step is raised.

No. 19 East Fifty-fourth street is another such house, and this is even more simple and of still better general proportion than most of those which we have had to describe in this article. If one were to wish for a fairly good idea embodied in solid construction of those *villini* which the Florentines have been building diligently during the last twenty years, he would find it in this front; for, although it has not the same relative height and width as the house built in the Italian town where land is so much cheaper, and where, moreover, the suburbs are near at hand, and can be utilized, still the conception of the front is strongly akin to that belated or rejuvenated *classicismo*. In the house we are considering, No. 19, the fact that the owner felt himself authorized to disregard the old restriction as to the placing of his front and to project his house four feet beyond his neighbor's on either side, has enabled his architect to return the face mouldings of the cornice proper, and also of the console-course below; but the return of these features at each end, though in reduced form as to their projection, is yet invaluable to the general dignity of the front. It gives a New Yorker a fine idea of what the city might be like if the streets were not so everlastingly aligned; and that at right angles one with another. Suppose that East Fifty-fourth street went off at an angle of seventy-five and a hundred and five degrees with Fifth avenue, while Madison avenue still remained parallel: how much more attractive might its house fronts be!

At Madison avenue and Fifty-sixth street there is a really remarkable apartment house approaching completion. Roughly, and

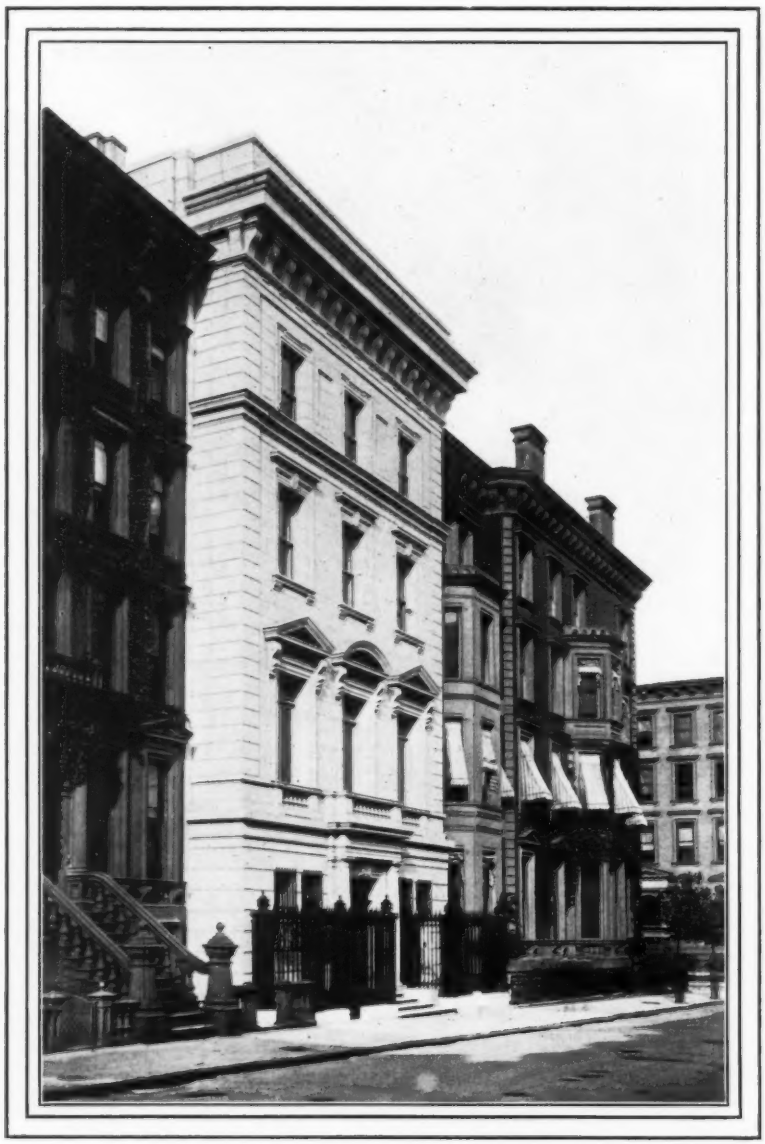


Fig. VIII.
East Fifty-fourth Street, No. 19.

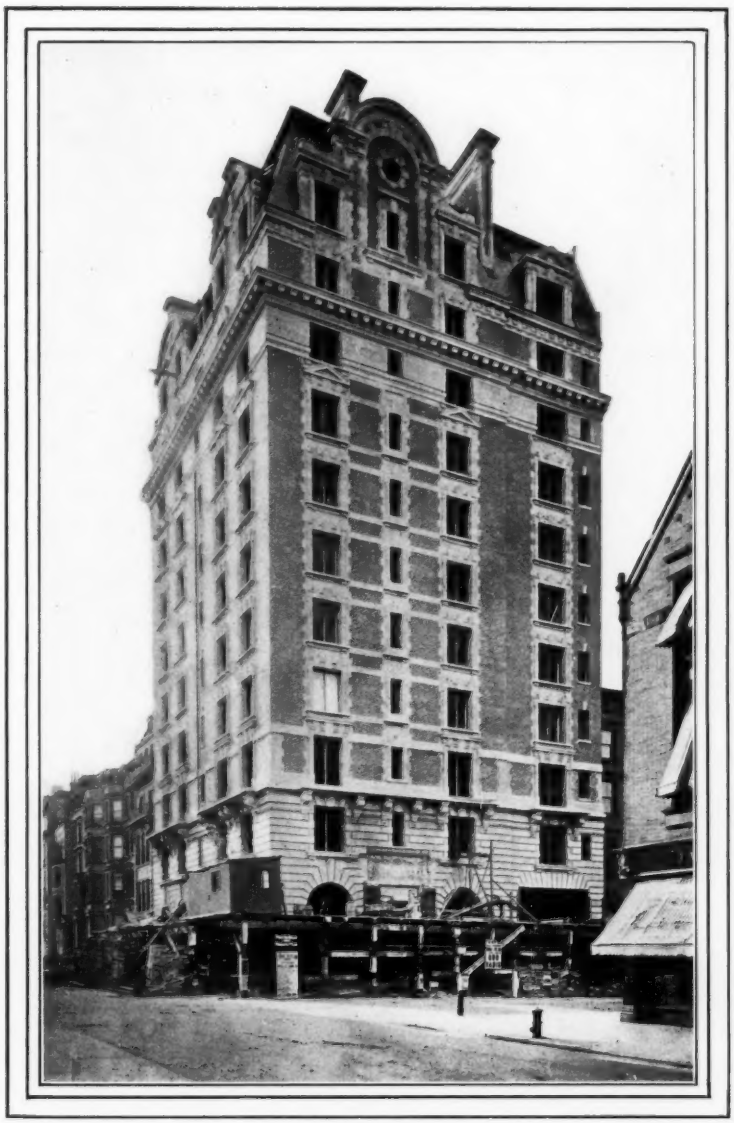


Fig. IX.
Corner, Madison Avenue and East Fifty-sixth Street.

without even having paced the distance, one would say that it was seventy-five feet square. As it occupies the corner, and as the designer had the very proper thought of emphasizing that fact, and of making the corner the emphatic thing—insisting upon the vertical pile of apartments as a kind of pavilion with fenestration and with roof treatment distinguished from the remainder of the building—it seems odd that the offsets or breaks in the wall were not so arranged that this pavilion-like treatment should be more marked because more consistent. The upright, almost tower-like, motive in which the corner apartments are combined projects from the Madison avenue wall, but retreats behind the East Fifty-sixth Street wall, and that seems a solecism; although the inevitably slight amount of break or change of surface renders it nearly harmless in result. Considering, then, this pavilion, if it may be so called, it is noticeable that the Madison avenue front has the arrangement, odd in an architectural sense, of a very small window in the middle and a very large one on either side in each story. The internal requirements can easily be understood to have dictated this arrangement which is not to be considered as blameworthy, but merely as unusual. In such a composition, the question may always arise; what is the central and most important vertical line, and the corner may always be taken as this important line, and a house treated in that manner is apt to be a success. The Venetian palaces, away from the Canal Grande, are the best possible example of that treatment, but here each front is made a facade, in a sense, by the large dormers which crown the cornice. On the East Fifty-sixth street front are two such great dormers, which one would call rather gables but that they end in rounded pediment-like crowning members, and on the avenue the dormer grows to a prodigious two-storied structure more closely approaching the great gabled masses of certain German town halls. As the door piece is not in the visible world as yet—as it shares in the incompleteness of the architectural basement; that is to say, of the ground story in the composition, is not to be judged.

Everywhere the color is attractive. The cream white stone frames in large surfaces of brick laid in good English bond with the black or dark brown headers or bats contrasting with the bright red of the hard burned common brick and the rather hard joints. This simple combination of color joined to the very simple and grave lines of the design fill one with pleasure. There is hardly a more attractive building of its class to be found.

This, however, is an episode. We have strayed away from our Fifty-fourth street corner. Returning thither, there must be pause in front of the great palace of the University Club which rears its height of 120 feet, more or less, above the sidewalk, filling the plot on the corner for 100 feet on Fifth avenue, and, as we calculate, 140 feet

on the street. The last ten feet of the 150-foot lot has been left open partly to afford an excuse and an opportunity for opening staircase windows, pantry windows, and the like on that northwesterly side, and partly because that in this way a more convenient gangway through from street to street (for the club property goes through to West Fifty-fifth street) can thus be secured. This great building, then, has been carried out according to the general design of the Italian palazzo of about 1450, and it is in that way that it should be criticised—by comparison with those famous buildings, famous at once for their tranquil dignity and for the extraordinary grace and charm of what little sculptured detail they may possess. It should be said at once that the doorway has nothing whatever to do with the design, considered as having originated in Italy. The doorway is French; but that anyone should find fault with it on that account does not seem reasonable, nor even a probable event. As it was determined that a slightly projecting porch should be worked round the doorway there was nothing else for it; nothing else perhaps could have been as well suited altogether to make such a portico effective. It would of necessity be rather squeezed, rather too much a matter of attached columns and of very flat pilaster-like members to set them off; perhaps no Italian example would have given us good enough opportunity to make such a slightly emphasized feature interesting enough to carry it off against the mass of the building behind it.

Apart from that, the rest may be taken as Italian enough; for the light and sportive little balconies which hitherto have been kept filled with hardy plants are such evident conveniences—such evidently modern fancies that they can neither be welcomed as an important part of the design nor yet in any sense objected to. The question as to whether the building is all that it might have been, all in the way of dignity and impressive simplicity that it might have been, is to be decided apart from that. It will be noted that the plan of the clubhouse included the idea of many mezzanines. There is one such half-story carried horizontally through the whole of the building above the ground story, and another equally complete above the windows of the similarly large and important second story. If one looks at the rear wall—the wall on the ten-foot court—he will see that there are other half-stories as well, stories which must of necessity, where they come to the street walls of the building, receive light through the tops of great windows which are cut across by floors within. Above the highest and most important story, the third of the principal architectural divisions, there is a continuous anthemion band with windows cut through it, some of which at least are of a mezzanine of this latter sort.

It is a commonplace of criticism that one of the great charms of the palazzo Riccardi, the palazzo Pitti, the palazzo Quaratesi and

half a dozen other palazzi, chief and prince of which is the palazzo Strozzi—that the special charm of these buildings is in the immense weight of wall above their window arches, which in this way are given something to do worth doing. Few are the arches in ordinary street architecture which can be loaded sufficiently to seem worth building; but these Italian ones take the weight! There was a clear opportunity in the University Clubhouse to procure this charm, and there was clearly a desire on the part of the designer to secure it. He, therefore, made the windows of his mezzanines small in proportion, square and uniformly banded in horizontal rows. Unluckily that very bringing of the square windows into straight bands which might be taken to be friezes, suggested to someone the unhappy notion of filling up nearly all the spaces between them with pieces of flat sculpture representing, of all things in the world, college seals—the seals of the great educational institutions of the land. Now, there is plenty of wall above the great windows, there is the width of four of the high courses of stone between the crown of the arch and the sill of the wholly square window above, and the square window itself with its lintel occupies four courses more; but of that height one course is destroyed, so far as its effect of weight is concerned, by the sculptured heads which decorate the keystones of the arches. As for the college seals themselves, it is obvious that no human designer could make anything of them. What might be the effect of really beautiful panels filled perhaps with arabesques studied from the best Italian examples, no one could tell, but who could possibly reduce the bastard modern heraldry, or, worse than that, the wholly unheraldic compositions of realistic detail, who could possibly reduce such motives of design as this to anything that could be called design! They do more than any other one thing to give, to what might have been very large and simple fronts, a cluttered look which, though it is a hard thing to say, is the only phrase which seems exactly to express the precise fault which is here suggested. In spite of it, and in spite of everything, the club is a most stately and dignified building. But we are thinking now of what might have been the result had it been treated with still more perfect reserve.

There is still another point in which the clubhouse, as it seems, loses something of its possible dignity, of that dignity which comes of great masses simply treated. The pilaster-like breaks at the corners may seem to many to defeat the very purpose for which they were probably put in. They do not strengthen the corners, they seem rather to weaken the building at the corners. Nothing is more effective to a great building of this sort than a very large mass of wall between the arris of the corner and the first window openings, and here, had this distance from window jamb to angle been slightly increased

and the projecting pier or pilaster strip been suppressed entirely, the dignity of the structure would have been notably enhanced.

It may interest the reader to lay the photograph of the University Club beside the photograph of the Strozzi Palace, and see how nearly the superincumbent mass in the one case is that of the other case, so far as its proportion with the window openings is concerned. He will then note that the New York designer had to put in the little windows of the mezzanine, where the Italian was free to use up his immense vertical space sometimes with the vaulting of the rooms within, requiring no openings in the exterior and even seeming to forbid them, and sometimes by raising his sills to five feet or more above the floor levels. Having these small windows it does seem as if the American designer had tried to disguise them as much as he could in the general mass of wall, when an unlucky thought came by and overruled his artistic sense to the serious injury of the design. The comparison may be carried also into the matter of the corner-piers, the pilaster-masses. These also, according to the testimony of the Florentine palaces which have been named, are features which the Italian builder would have repelled if suggestd to him by his own or another's mind. Look at the old palaces and see how completely the sense of weight, of ponderous dignity, of solemn reserve is bound up with an absence—a carefully studied avoidance, of vertical breaks! Note, too, how much the clubhouse suffers from the crowding of the jamb-corners of the outermost windows close up to the pilaster-strips!

The mention above of the high-raised window-sills of the Italian palaces, calls attention to another peculiarity of the modern building: and one in which the necessary deviation from the prototype has been handled in a triumphant fashion. The window-sills of the American building are brought to the very level of the flooring. So much is evident in the ground story: while it is easily to be inferred with regard to the stories above, for how else can you account for the necessarily very thick floor, between the heads of the mezzanine windows and the sills above? Now it is not unusual to find in buildings the window sills brought down to the floor level and then the more usual *allège* or panel of thin wall between floor and window sill replaced by a balustrade whose horizontal handrail puts in the place of the more usual sill, two and a half feet above the floor, a broad stone shelf upon which one can lean when the window is open. This, as has been said, is not an unusual arrangement, but in the present instance it is not used and that for the obvious reason that the view outward from all parts of the rooms within was very desirable and almost essential. The great height of the principal rooms allowed the windows to be made sufficiently imposing without having their crowns carried too near the

actual flat of the ceiling; and, therefore, when the sills were lowered, the window heads were lowered also, and the superincumbent mass and wall surface was secured. In fact, the building cannot be said to have been injured in the least degree by this lowering of the window sills. There is one consideration which is interesting in the same connection. It is the well-known fact that a very thick wall with the resulting deep jamb and correspondingly deep sill replaces completely the raising of the sill above the floor in so far as a desirable privacy and sense of enclosure is concerned. It is much the same with a parapet; if your parapet is a wall three feet thick it need not be more than eighteen inches high in order to give you all the sense of security you need. The occupants sitting inside of a three-foot wall with a broad stone sill thereunto corresponding are as far from the street as they wish to be and that without any raised sill at their elbows.

Russell Sturgis.